

# THE ETUDE

August  
1945

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*music magazine*

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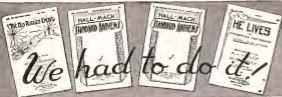
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# THE ETUDE

## music magazine

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THE OCEANS of print are so vast that it has long since become impossible for the most receptive mind to do much more than wade on the shores. Once, in an English university library, there was pointed out to us a gentleman of noble birth who had spent his life in reading the literatures of as many tongues as his working days would permit. He was well along in years and had covered only a portion of the contents. He read only for his own delectation and gave no indication of putting whatever he had retained to practical use.

Because of the vastness of the literature of the great peoples of history, digests of all descriptions have been written, and unless you have read through the "Encyclopaedia Britannica" you can form but a slender idea of what has been put down with the chisel, the stylus, the quill, the pen, the printing press, and the type-writer. We look out over the vastness of the literary waters to a far distant horizon and realize how impossible it is for us to have much more than a fragrant aroma of the ocean.

Consider, for instance, the great literature of Russia—the powerful Alexander Pushkin (1799-1837); the poetic realist, Turgenev (1818-1883); the sympathetic Dostoevski (1821-1881); the realistic Gogol (1809-1852); the revolutionary Gorki (1868-1936); and the towering Tolstoy (1828-1910). This enormous reservoir was, until recent years, unavailable to more than a small section of the Russian people, owing to the widespread illiteracy of the population. Since the coming of compulsory education through the Soviets, millions have been reveling in the powerful works of the foremost Russian writers. Despite the excellent translations now available, a relatively small part of the American reading public has done more than view distantly this immense treasure house.

Many of the writers are dialectical. A debate or an argument fascinates them, even when the writer debates with himself over his own theories. They like to lay down a hypothesis, whether they believe in the hypothesis or not, and prove a point. Some of them remind us of the early theologians, who used to revel in determining the number of hairs in St. Peter's beard, or how many angels could stand on the point of a pin.

Count Tolstoy, for instance, played the piano very well indeed, it is said, and found great enjoyment in his music. His educational and cultural background was that of a member of the aristocracy. His early life was brilliant and joyous. But after trips abroad he became disgusted with the materialism of western

## What Good is Art?



Design by George T. Baker  
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TOLSTOY AS A YOUNG OFFICER  
IN THE CRIMEAN WAR (1856)



Frederick Bell

TOLSTOY IN HIS OLD AGE

"War is not some particularly good affair,  
but a vile and criminal business."

civilization and gradually developed a philosophy of his own, turning to the most ascetic kind of Christianity, eventually even believing that it was necessary for him to leave his wife to live a life of poverty and practice his devotions and abstinences. To this period belongs his studied and carefully documented "What is Art?" In this we find the following amazing statement (Reprinted by permission of Oxford University Press and the trustees of the Estate of Aylmer Maude, translator):

"For the production of every ballet, circus, opera, operetta, exhibition, picture, concert, or printed book, the intense and unwilling labour of thousands and thousands of people is needed at what is often harmful and humiliating work. It were well if artists made all they require for themselves, but as it is, they all need the help of workmen, not only to produce art but also for

their own usually luxurious maintenance. And one way or other they get it, either through payments from rich people, or through subsidies given by Government (in Russia, for instance, in grants of millions of rubles to theatres, conservatoires, and academies). This money is collected from the people, some of whom have to sell their only cow to pay the tax, and who never get those aesthetic pleasures which art gives."

What under the sun could Tolstoy, after his colossal contributions to literature, have had in mind? The highest

value of Art cannot be measured by any economic yardstick. It is so immense in every direction that all material results are insignificant. The entertainment, the relaxation, the consolation, the inspiration, the exaltation are priceless.

From a material standpoint Tolstoy's statement is an illustration of the age in which he lived. He saw the millions of serfs, bent to the soil, scantily clad, and famine stricken, while the royalty and nobility lived in wanton luxury. Because music, painting, the drama, sculpture, architecture, and the ballet were convenient canals for much waste, and because the money spent was largely for the benefit of the aristocracy which represented an almost infinitesimal part of the Russian population, Tolstoy assumed that all art of all time was uneconomic.

If Tolstoy were to come to life at this time he would see the descendants of these same serfs reveling in the joys of art in the United States. Tolstoy never imagined the radio, as we know it. He had no conception of the vastness of interest in symphonic music as it exists in America today, and of the almost unlimited

opportunities to hear great music. He had no idea of the printing processes which could carry magnificent replicas of great painting to millions of homes at a nominal cost. He saw the great masses of humanity downtrodden by greed, aggression, hate, revenge, and the lowest passions of mankind, and clung to it up to Art. The U.S.S.R., no matter what your opinion may be of Communism, has ranked artists of all kinds among the most important assets of the State and has given them most generous financial rewards. From an economic standpoint, music alone provides a revenue which would stagger Tolstoy. This revenue, in the United States, has now been estimated by some reliable authorities to be over a billion dollars, and by some Communists, at over two billions. Thus, Art

provides livings for large armies of people in the various camps in which music has an essential part. The war on all fronts has turned imperatively to music as one of the great factors in making life miserable in the eyes of horror.

When he left his home with his daughter Alexandra, Tolstoy deserted, on principle, the conventional civilization of his day, with the hope of living the life which he believed ideal. He sought escape and found it in death. Had he come upon the world in this day he doubtless would have preached simplicity, but if he had his reason he could not be blind to the fact that none of the mighty camps had anything like the privileges which come from the rich treasures of art which are now available to all at slight cost. What good is life without art?

What good is Art? Let Théophile Gautier answer: "Tout passe. L'art robuste seul a l'éternité." ("All passes. Robust art alone has eternity.")

## Here Comes the Band!

THE DAYS when troops went into combat with the roll of guns and the blare of trumpets are gone. They do not advertise their approach with music, now. Every bandman must undergo basic military and field training. When the steel begins to fly, the bandmen are called into action just as any other GI Joe. Captain William Kearney of the Public Relations Office, Camp Lee, Virginia, has sent us the following U. S. Army release, and the picture presented below showing the bandmen without their instruments, armed and ready for action.

Music is a powerful morale factor in the life of GI Joe at the fighting front. Realizing this, the Army trains its bands to follow the troops to the combat zone, so that battle-weary men may be entertained by music which rurs the punist from boogie-woogie to symphonic concert.

First duty of the bandman is to be a good soldier, and at Camp Lee's Army Service Forces Training Center, the 326th and 328th ASF bands receive battle conditioning training no less rugged than Quartermaster

troops who drive trucks, work in laundry units, or in any of the other specialized Quartermaster fields.

The obstacle courses, hiking, rifle marksmanship, and long hours of drilling are no strangers to Camp Lee bandmen. But in addition to these basic duties, they play for retreat parades and other army functions, maintain a regular schedule of concerts, and are called upon for such diversified tasks as presenting their talent to boost the sale of war bonds.

Recently the bands spent two weeks at A. P. Hill Military Reservation, near Fredericksburg, Va., where they learned to operate on the field under simulated battle conditions. They took forced marches, learned how to solve compass and combat problems, lived in "guy" tents, ate from mess gear, wore gas masks, steel helmets and automatic pistols at all times. Their regular schedule was supplemented by two open-air Sunday evening concerts for the trainees, and two concerts for soldiers confined at the Reservation's Station Hospital.

The band units were organized in 1941. Lt. Farnham,

camp music director, and 18 bandmen have been members of the organizations since that time. Leader of the 326th unit is WOJG Walter H. Simon, recently assigned to the band. Chief Warrant Officer Edward K. West heads the 328th unit.

Lt. Farnham, whose home is in Boston, Massachusetts, was formerly with the Detroit Symphony Orchestra as first violinist and soloist under Gabrielowitz. He studied violin at the New England Conservatory, Boston, under Harrison Keller, pupil of Leopold Auer. Later, he studied at the American School of Music at Fontainebleau, France, under the late Guillaume Bemy.

He was first violinist with the Philadelphia Orchestra for ten years under Leopold Stokowski and Eugene Ormandy. Lt. Farnham was appointed Director of Music for the Army Services Training Center upon his graduation from Officers Candidate School.

Mr. West is former head of the Department of Music at Bethel College, McKenzie, Tennessee. He is a graduate of Murry State College, Kentucky, and later attended Northwestern University. A member of the Phi Mu Alpha, National Music Fraternity, he has played under the direction of Glenna Cliffe Bainum, Harold Bachman, and Dr. Frank Simon. His home is in Highland Park, Illinois.

Mr. Simon, whose home is in Arlington Heights, Illinois, played violin in the Civic Orchestra of Chicago under Harold Bauer. He received his Bachelor of Music degree at the American Conservatory of Music, and his Master's Degree at Northwestern University. He is a member of the Pi Kappa Lambda, national music honor.

All of the bandmen had previous musical experience before coming into the army, many with top-flight range bands.

When the 326th and 328th ASF bands go overseas they will entertain other branches of the service in addition to Quartermaster troops. Each 23-piece band members of one unit may entertain men near the front lines, while others are giving a concert to troops in rest areas behind the lines.

## Have You Met Her?

by Lillie M. Jordan

MRS. A., WHOSE DAUGHTER had been in ill health for some time, decided to place the child in the care of a new physician. Before our friend opened the door of her medicine cabinet filled with liquids or capsules. "These are placed in her handbag. Arrived at the physician's office, she remarked, "These are all good drugs, doctor, some of them very expensive. With living costs so high now I don't feel that anything should be wasted on these medicines." "I don't think that anything should be wasted on these medicines," said our friend before you ask me to buy any more.

"Does this sound like an imaginary incident?" I asked. Of course. But the experienced teacher will have no doubts. "This sheet music and these instruction books," the girl explained, "are what my sister and I had with our teacher. Then there is ought to learn to play them better. These are these." Betty offers some rather torn or pencil marked at the pages, you see, aren't Mrs. A. she hopes you won't ask her to buy any more. We can guess what a doctor would reply to Mrs. A. Mrs. B. under analogous conditions.



THE FIGHTING BAND

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"FORWARD MARCH WITH MUSIC"

# The Art of Duo Singing

A Conference with

Victoria Anderson and Viola Morris

The English Duo

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBT

A schoolgirl friendship and a chance remark in a vocal coach's studio are the foundations upon which has been built one of the most significant musical developments of modern times. Victoria Anderson and Viola Morris, lovely and gifted Australian singers, have succeeded in launching what looks like a world revival of duo singing. They have learned the world from Hong Kong to Mainz, offering their unique programs of duets, and wherever they go they have behind them a small cyclone of enthusiasm for Poppet singing, which shows itself both in audience interest and in a popular desire to imitate them. Miss Anderson and Miss Morris were friends in their earlier Melbourne. Both have fine voices, both studied singing, and presently they went to London together to continue their training under the distinguished Harry Plummer Greene. At that time, they had no thought of singing together. Each was preparing herself for a solo career; but while they were friends, they discussed their work together and listened to each other's records. At one of these times, Mr. Greene suggested that they try a duo together. They had never sung in ensemble, they were not even sure that they had a duet among their music; still, they prepared to get hold of one to see what would happen. What happened was that Mr. Greene was struck by the remarkable blending of their voices and by the sympathetic unity of musical approach which colored their interpretation, and advised them to specialize in duo singing. After some eight years of study with Mr. Greene, the English Duo was formed, and found itself an immediate success. By 1937, their fame had traveled back to Australia and they were engaged by the Australian Broadcasting Company for a broadcast-concert tour of their native land. The following year, they were re-engaged for a second tour. In 1939, they toured the Dutch East Indies, New Zealand, Hong Kong, Honolulu, and Hawaii. They made their American debut in 1940, at Town Hall, in New York City. They have toured the United States and Canada several times, appearing in the chief music centers and making as particular favorites with colleges and universities; they have also sung at the White House and before members of the British Royal Family at Government House in Ottawa. In addition to their singing, Miss Anderson and Miss Morris have developed their own repertoire, conducting valuable researches in early duo music in libraries and museums all over the world, and bringing to light songs that have lain forgotten for centuries. Although their vast collection of program numbers includes music from every kind and in every group, they pay particular stress to the songs of Elizabethan England. Recently, Miss Anderson and Miss Morris have published a book of their song discoveries, and have prepared an album of their recordings. In the following conference, the English Duo outlines for readers of *The New York Times* the value of duo singing, and the means of making it successful.

—EMMETT S. MORRIS



VICTORIA ANDERSON

VIOLA MORRIS

IT SEEMS a bit strange to find duo singing looked upon as something "new." Miss Anderson began, "because it is actually one of the oldest forms of music making. It is found in its greatest flourishing in Elizabethan times, and continued as one of the most widely accepted and truly popular forms right down to the Victorian period, when there came a sharp decline of interest. No doubt, to the rather sentimental and unmusical character of the two-part songs of that time. Besides being old, two-part singing is also thoroughly delightful—delightful to listen to because of its richness of harmony and color; and delightful to perform because of the added pleasure that always results from the sharing of agreeable activities. It is hard to find the reason this form underwent a temporary eclipse."

## Pleasure in Personal Music Making

"The chief reason," said Miss Morris, "seems to be the gradual change in world living conditions. Formerly, people made their own amusements in their home, and music ranked as one of their chief forms of diversion. Now, with the advent of radio, motion pictures, and all sorts of 'ready-made' pleasures, people are less inclined to do things themselves—although within these recent years the pendulum seems to be swinging again in the other direction, for we have noticed time and time again the desire for self-activity and personal participation in music. Who knows, perhaps we shall again see the home-making interest of Poppet day, when house servants were engaged with an eye to their singing abilities as well as to their domestic accomplishments, and when the great Pepsys himself devoted one of his diary entries to the gifts of his wife's maid, who sang a 'ready air,' as he put it, that she was able to learn and repeat Henry Lawes' song, *The Lark*,

after only a few hearings! And that was, indeed, an encouraging fact for those who are students. But whether or not we ever get back to such proclivities, it is encouraging to see the very genuine interest that does exist in personal music-making; and for those who have this interest, there is no finer form of expression than duo singing."

"Duo singing is a form of ensemble music," said Miss Anderson, "and its first requisite is good teamwork. The greatest pitfall lies in the approach whereby two singers come together as soloists and simply sing at the same time, each asserting himself in a sort of 'survival of the fittest' manner, and out-singing or out-interpreting the other. Such an approach is wrong and unmusical and utterly destructive of the purpose of duo-singing which is the almost orchestral blending of the voices. The first task of the duet team, then, is to sink their individualities into each other so that a new group personality results. Our own system is to do our vocal work entirely separately (quite as the musicians in an orchestra practice separately), and then to come together for planning and discussion after each of us knows her part of the song upon which we are at work. Thus, we work out our interpretations, suggesting effects and exchanging opinions, until we arrive at an interpretative pattern on which we both agree. Only then do we begin to sing together, practicing, repeating, drilling, and doing whatever is necessary for the full, expressive projection of the interpretative concept which is neither 'hers' nor 'mine,' but 'ours.'"

"There are a number of points which duet beginners might find helpful," observed Miss Morris. "First of all, duo singing must represent as nearly perfect a

blending as it is humanly possible to achieve. Hence, great care should be taken in the selection of a singing partner. It is good to combine voices that go well together, that blend well. This does not at all mean that the voices must be similar—quite the contrary! Excellent blending can often result from a contrast of voice quality."

## Congenial Personalities

But the voices are not the whole story! It is of the greatest advantage to sing with a partner who is basically congenial—but necessarily one who agrees with you on every point, and one with whom you can share thoughts, with whom there is no antagonism. The kind of person you would invite on a long country hike is the kind of person you should sing with! Miss X, who loves Bach, may find that her voice blends beautifully with that of Miss Y—but if Miss Y detests Bach and adores boogie-woogie, their differences of approach will nullify the blending of voices. In third place, then, it is a great advantage to sing with someone who has had the same kind of training. We were much interested to learn of the experiences of a vocal trio, two of whom had studied with the same teacher, and the third of whom had worked with someone else. Invariably, the two sang well together, without difficulty or dispute—but discussion sessions were needed to blend in the third! Actually, it is too important to try to learn which is "right"—there is only one right way of singing a id that is the way of firm breath support, sound phrasing, and full, free projection. The core of the trio's difficulties lay in dissimilar approaches. It is possible, of course, to develop unity of approach; but the task is lightened when unity already exists through similar

preparation. This is a very important point." "We had a gratifying experience of our own," put in Miss Anderson. "In Brisbane, one of our broadcast programs was recorded on a graph which showed all the vibrations—whether of high tones or low, whether of forte or piano passages—to be absolutely parallel throughout. In addition to basic good singing and careful ensemble teamwork, the duo singers should possess great clarity of diction. The poem is really the soul of any song, and its hearers are entitled to follow it. The most beautiful vocal projection lies in effect if the words are unintelligible. Thus, the duo team must work at diction quite as the choir does, striving for absolute synchronization of attacks and releases, and for absolute clarity of pronunciation."

### Perfect Teamwork

"There is no one method of securing the fluency of ensemble teamwork that is the first requisite of duo singing," Miss Morris went on. "Besides the congeniality and the similarity of training of which we have spoken, a great deal of practice and observation is necessary. In this practice, one gets to learn one's partner's habits of breathing, phrasing, and the like, and then adjusts to them. If you notice your partner getting short of breath, for example, you gradually let go your own phrase—you don't choose that moment to halt and we have sung together so much that we are hardly conscious of making adjustments. We don't count rhythms, and we don't nudge each other

when to begin; over a period of years, we have simply worked into each other's ways. That is what duo singers must learn to do. But even at the very beginning, a great deal of fun results from the learning!"

"As to the duo literature," observed Miss Anderson, "its richest period is that of the late fifteenth, the sixteenth, and the seventeenth centuries, which take in the works of Purcell, Morley, Lewis, and many others—not forgetting the early Italian and German songs. The Romantic era also has given us some beautiful duets, notably those of Schubert, Schumann, and Brahms. Then comes the Victorian period which, in England at least, is poor in two-part music; and finally we come to modern times which again show an upswing in good duets."

"For those who are starting out in duo work," suggested Miss Morris, "it is a good thing to begin with the simpler works—and since many of the earlier songs and madrigals were written especially for schools and school singing, the loveliest examples are also well within the compass of the less experienced duo. Almost any of the two-part madrigals make a good start. Also, there is Thomas Morley's *April Is My Mistress'* Face; Sordani the Trappist, which Purcell wrote in 1684 to celebrate the birthday of Queen Mary, the wife of King William of Orange; Schumann's *To the Evening Star*; and Thomas Dunhill's exquisite setting of William Blake's *The Lamb*. Those are excellent introductions to the habit of duo singing. Once the habit takes, a vast amount of enjoyment can result, both to listeners and to the singers who will experience a pleasure of personal participation in shared activities which nothing can surpass."

## Beethoven's Martinet Teacher

by Dr. Alvin C. White

JOHANN GEORG ALBRECHTSBERGER, whose dry and stereotyped compositions have long since been consigned to the dust heap of musical art, was the teacher of no less celebrities than Beethoven, Hummel, Moscheles, Wied, Seifried, and others. He was born in Vienna (Klosterneuburg), February 3, 1736, and died there March 7, 1809.

He held positions as organist and music master in many small places and for twelve years was located in Molk, where his fine playing attracted the attention of Emperor Joseph. In 1772 he was engaged in Vienna as "Regens Chor" to the Carmelites and in the same year was appointed court organist. He became Kapellmeister at St. Stephen's Cathedral in 1792.

His important theoretical writings, complete editions of which were published by L. von Seyfried, include: *Gründliche Anweisung zur Composition* (1793 and 1818, French edition, 1814); "Kursgefächte Methode des Generalbass zu erlernen" (1792); "Clavier-schule für Anfänger" (1800); and other smaller works. Of his two hundred and forty-four compositions, only twenty-seven have been printed, including piano fugues, piano quartet, a concerto for piano, two violins and bass, organ preludes, and quartets, quintets, sextets and octets for strings. Manuscript scores, in the possession of Prince Esterházy-Gélasini, comprise twenty-six masses, forty-three gradus, thirty-four quartets, six oratorios, twenty-eight trios, forty-two a great variety of church music. A selection from his instrumental works was published in "Denkmäler des Tonkunst in Österreich" (Memories of Austrian Composers), volume sixteen, two.

His best known work is his treatise on "Composition and Thorough Bass," edited in English by Sabina Novello.

He was Beethoven's teacher in counterpoint in 1794 and unfortunately expressed but a poor opinion of his classes to keep away from the young Leonardo, lest tempestuous, and a natural born rebel, to whom compositions were the bastions of progress, which perforce had to be annihilated, had had desultory instruction from Sebald, supplemented by surreptitious lessons crises before showing them to Haydn. When Haydn the need for more discipline, picked out the mardine between the two divergent temperaments may well be imagined.

Albrechtsberger apparently was disgusted by the innovations of his genius pupil. As he wrote: "He has learned nothing and will never do anything properly." However, enough was left of the conflict between teacher and pupil to result in the publication in Paris of his contrapuntal exercises with Albrechtsberger, born in Germany in 1874.

The dull, arid material through which the preceptor dragged his pupil is evidence of the struggle of Beethoven—his when Beethoven had finished, he "knew counterpoint."

## New Keys to Practice

by Julie Mason

Begin with easy pieces in easy keys, playing slowly and without much effort. In assuming practice it is important, not how strenuously or how fast you play, but simply that you play. Keep your fingers moving—marking, runner first used, before first exercises after an idle season, a busical before first exercises muscles repeatedly, before he swings a bat.



BEETHOVEN NOT EVEN TOUCHED

This amazing picture of the statue of Beethoven standing in the ruins of his birthplace at Bonn on the Rhine, which was subjected to severe bombing, is all the more significant since it comes from the Fifth Symphony, was the most victory motif of the Allies from the beginning of the War. Beethoven in the Fifth Symphony, was the most victory motif of the Allies from the beginning of the War. Beethoven in the Fifth Symphony, was the most victory motif of the Allies from the beginning of the War. Beethoven in the Fifth Symphony, was the most victory motif of the Allies from the beginning of the War.

"FORWARD MARCH WITH MUSIC"



LEO REISMAN

# Let's Clarify Music Teaching!

An Interview with

Leo Reisman

Distinguished Violinist and Conductor  
Musical Director, the Waldorf-Astoria, New York

SECURED EXPRESSLY FOR THE ETUDE BY BENJAMIN BROOKS

THERE IS SOMETHING radically wrong with our music teaching. The number of well-trained musicians who have acquired the skill to do superior work is small. Many professionals show mechanical deficiencies in their work. And look at the vast number of people who love music, who find pleasure and release in it, who have studied it (and devoted years of hours of practice to it!) and who still cannot express themselves adequately in music. Hence we must conclude that our study methods—our teaching methods—need improvement. The musical strength of a nation derives not from its few successful virtuosi, but from the people as a whole. When they, despite a great expenditure of time and money, so often fail in attaining the capacity to express themselves adequately in music, we must seek the cause. Why do they fail in their goal? What is their goal? What is the func-

tion of music to which they give so much study? To my knowledge, none of our great conservatories or schools has stated a definite explanation of the object of music in the scheme of living—a philosophy of music. Music is a profession; it is also a valuable means of self-expression; but it is something infinitely greater. To me, music must serve the people, as one of the

important stimuli which inspire man beyond himself: a sort of "benzedrine of life" which spurs men to attain new heights of accomplishment. With such a philosophy, I believe that the musician (whether he be professional, teacher, or student) should concern himself with these important aspects of his calling which transcend both self- (Continued on Page 473)



THE WEDGEWOOD ROOM

Where much of New York's social life finds its interesting activities. This is the home of the Reisman Orchestra.



THE WALDORF-ASTORIA

The famous New York hotel on Park Avenue is the successor to the old Waldorf-Astoria at Thirty-fourth Street and Fifth Avenue. The church building at the left is the new St. Bartholomew's.

# "Mr. Piano" Writes His Autobiography

As Told to

Kathryn Sanders Rieder

HAVE YOU ever opened my case and wondered what all those things were and wondered just how I worked? Keep that case open a minute and I'll try to answer some of those questions. For I am really more remarkable than you might suspect. If you really want to appreciate me, your piano, just look at some of the fine engineering that goes into me. But I really have had a long hard struggle to become the fine modern piano of today.

It is hard to say just how I did begin. Some say it was when an ancient hunter admired the twang of his bow string as his arrow went whizzing and plunged the last strings into pounds to make the sound louder. Some think it was when he added hammers to strike those strings. But my first real ancestor was born in Padua, Italy in the brain of Bartolommeo Cristofori early in the eighteenth century.

Time brought heavier demands on me, for the music was developing greater complexity and the players were growing very skillful. You should have heard the pianists and audiences complain about having to wait in the middle of the concert while I was tuned again. But I simply couldn't do any better with that wood frame: It just would not hold against the pull of the strings. Then they gave me a metal frame, more elastic strings, firmer pins and I could really hold those strings in tune right through the concert.

How well I remember those glorious days of the eighteenth century! My purchase was an event to families and friends then. When I was completed everyone was delirious with joy; it was the occasion for a festival. Long weary months of labor by hand were over and the workers believed in a celebration worthy of their achievement.

## An Occasion for Celebration

I was placed on a wagon festooned with flowers, and drawn by bearded horses. A fine band led the procession blaring forth triumphant music, followed by me, the resplendent piano. I can tell you I was proud. Next came the maker, "the man of the hour," carried on the shoulders of his apprentices. Behind him came the musicians and other persons of importance. Jubilantly we made our way to the home of the new owner, where another joyful group awaited us. The minister prayed and blessed me. The head officer of the town made an address. So did the druggist and others of importance. A chorus of people sang. Then I was carried to my new home while the band played gladly. Even after I was set in place the people continued the celebration with a banquet and dancing.

Today I don't remember any of the modern manufacturing methods have taken away much of the tedium and the uncertain results of long ago. Today I am a feat of engineering genius! I can't forget that. They still do much hard work on me, however, and individual planning is still involved.

You ought to come to a piano factory sometime and see how I am made. Did you know I am largely put together with glue? Everyone is surprised at the amount of glue done on me, and the care they take in choosing and handling the wood that goes into me. The glue is selected with almost as much care as wood for violins. Certain vibrations are given the highly specialized job of striking blocks of wood and selecting those whose vibrations give a promising sound. I've heard them say that these men must be able to detect any faulty places instantly.

One of the important places where I need wood is my sounding board. You see I have to amplify that weak initial sound made by a hammer striking the string. This sound is carried (by my bridge) to my sounding board whose greater surface repeats and enlarges the tone and sends it out for you to hear. Woods used for my sounding board are spruce, pine, maple, oak and mahogany. They take strips of this wood (and it has been seasoned from three to ten years) to the drying room and treat it to great heat. Then they store

My sounding board is at the back if you have an upright piano. It forms the bottom of the grand piano. I like it made up of strips of spruce three to four inches wide, and running diagonally. These strips are made one-fourth inch thicker under my trill bar strings and three-eighths inch under the little higher strings. This makes a slightly waving surface which does wonders for my "voice." Maybe it seems silly to you that I am so fussy about this but I had to learn through long experience that it pays to be particular about it. The grain of the wood in my sounding board is important. The grain runs from the bass corner to the treble, glued so that the wide grain lies under the bass strings and the fine grain under the treble. On my sounding board they glue from nine to sixteen bars of fine wood which I must have if I am to retain the necessary curve. Unless this curve is held you get that funny sound you dislike so much.

My frame is really the foundation of my whole make-up. In uprights that is the rectangular section with the cross sections for strength. In grands, the

strips of wood radiate from a common center, and are bent to fill out the case. My frame holds all the rest. The terrific strain of the tension of my strings must be resisted by the frame. My frame is glued to the wrest plank in which are placed my important tuning pins.

## Casting the Plate

There is a little more I would like to tell you about my life. There's that iron plate, a casting that holds my entire structure in line. It is held to my sounding board by bolts placed with consideration for the best sound. This iron plate I need for it contains the hitch pin to which my strings are attached.

You would like watching the casting of this plate for it is a delicate task. The dimensions needed must be produced with highest

accuracy. The plate is cast of iron in a wood mold. The mold must be so tight that the finished plate to allow for the shrinkage of metal wood mold which was, in turn, another eighth inch larger for the same reason.

My strings which withstand such tremendous pressure are a problem in themselves. They are made to new to which they are to be tightened to the tension they will sound. My lowest bass string vibrates only twenty-six times in a second. My highest treble string vibrates only 4,096 times in a second. The part vibrating is 2.145 inches on the high string.

The men who make my strings are clever. They have figured out that on this scale it would take a note. They accomplish the (Continued on Page 479)



CRISTOFORI'S PIANO (1720)

This famous instrument is in the Crosby Brown Collection at the Metropolitan Museum of Art, New York, which has courteously furnished The Elude with this photograph.

the wood in dry places to await use. When they take the wood from the storage room it has to be stored into widths all less than six inches. These must then be glued together.

## A Complicated Process

This gets a little complicated for, as I have suggested before, I am not a simple instrument. They cut some of my wood pieces with the grain running up and down, others with the grain of the wood running ahead. In parts where I need greater strength they get this by gluing pieces with the grain in alternating directions. I am much more comfortable with my wood glued in this alternating fashion and because of it I seldom have any trouble with warping as I used to. In my parts which carry the vibrations I have to have the grain carefully matched in order that my vibrations follow an uninterrupted path.

"FORWARD MARCH WITH MUSIC"

# Building an Orchestra

A Conference with

*Karl Krueger*

Conductor, Detroit Symphony Orchestra

SECURED EXPRESSLY FOR THE ETUDE BY VERA ARVEY

*At the end of ten years as conductor of the Kansas City Philharmonic Orchestra, Karl Krueger resigned with the intention of devoting himself to a musical project in New York. He was immediately approached to conduct the Detroit Symphony Orchestra, and consented to do this, and he was appointed for his superb ability and for his masterly program building. Mr. Krueger is a native of Kansas, born in Atchison on January 19, 1894. He studied at Kansas State University, the University of Vienna, and the University of Heidelberg. Robert Schumann was his teacher in composition, while Arthur Nikisch, Felix Weingartner, and Franz Schell were his mentors in conducting. He was a violinist and an organ virtuoso before he began to conduct. As a conductor he has made highly successful appearances with some of the finest orchestras in Austria, Hungary, Italy, Latin America, and the United States. Mr. Krueger speaks with the authority of one who knows every important detail of orchestra building. His musical aspects as well as its place in community life. He is a native musician who is making other citizens aware of the contribution American can make to American life. He has just signed a new contract, for ten years, as conductor of the Detroit Symphony Orchestra.*



MR. KARL KRUEGER  
Musical Director of the Detroit Symphony Orchestra

THE ARTS represent the richest treasure house of the human spirit. As such, they assist, not merely to give entertainment, but to satisfy a longing common to all human beings. Hence, when I set out to build an orchestra, I have in mind an institution which will bring the greatest in music to the layman as some of the other arts do through their great collections. I try to weave it into the fabric of the life of the city in which it lives. I do this so that it may have as many points of contact as possible with the inhabitants of the city, because I want the orchestra to reflect intimately the spirit of the city.

The orchestra should be the great modulator of musical taste in any community. It represents the most expert and the most highly polished institution to be found in a city. Ninety-five per cent of the practical success of an orchestra lies in its artistic excellence. If the orchestra is really superlative in what it offers musically, other matters take care of themselves.

In Detroit my great hope is, first of all, to conduct an orchestra which truly serves the spiritual and esthetic hunger of the millions in this great city. Over ninety per cent of the old personnel of the Detroit Symphony is in the orchestra at the moment. Second, I hope, in time, to develop an orchestra which is no characteristic of Detroit itself that it can never be mistaken for anything else. Third, I hope, here in Detroit, to have the means to experiment more freely with color in the orchestra than I have ever hitherto been able to do. The modern orchestra has, to me, several very severe gaps in its composition. Instruments which should be in it have been, over the years, gradually dropped. There are so many potentialities, limited only by the imagination, of developing the orchestra as an instrument. There is nothing sacrosanct about the constitution of the orchestra as we find it at present. It must be a fluid, continually evolving instrument. Finally, I hope that this orchestra may become more and more a mouthpiece for the American composer.

As to program-building, I have three chief aims. First of all, to bring esthetic and spiritual nourishment to every type of listener. Second, to plan a program which has unity and proportion, for a program is like a sculpture. Third, to give adequate representation to all types of music and to all worthy

composers. It is a mistake for any country to insist on the inclusion of a native work on every program. My principle in this respect is, as Nikisch well once expressed it: "I don't want my music played merely because it is American music, but if it is thought to be good music."

## A Disappearing Handicap

The chief difficulty facing the American-born conductor is a lack of adequate opportunity for learning his craft. Next in importance is the fact that while the American audience is absolutely without prejudice toward a conductor because of his American birth, there is still a tendency on the part of a large portion of our population to mistrust its own judgment. This portion too frequently seems to depend on a trademark which it believes to be infallible, but which, unluckily, is rarely to be relied upon. The finest type of European music lover trusts his own judgment and therefore is not interested especially in the matter of an artist's origin, or only in his performance. We still have too many people who like to buttress their own lack of self-confidence by associating themselves with something foreign. But many of these people have too frequently fallen victims to their own naiveté in this matter that this situation is changing.

As to the personnel of an orchestra, young musicians just out of a conservatory at the high point of their musical promise have great advantages provided they are surrounded by older men. You cannot have a well-balanced orchestra without the older men. Their experience gives them the necessary stability and a ripe musicianship. The greatest woodwind and brass players in the world are being trained in America at this moment.

I have never learned to look at the men in the orchestra as other than fellow-artists. I have neither patience with nor understanding for those egotistical individuals who regard the members of an orchestra as merely something to be driven. It is impossible to give great performances with such a spirit, just as it is impossible to bring out the best qualities of the many players in a symphony orchestra to be excellent, must be a highly sensitive man. Such a man must have a certain amount of mental elbow room,

otherwise he gives a distorted version of his capacities. A conductor can easily enforce the most rigid artistic discipline through the quality of his ideas. If he cannot get the respect of his orchestra through the quality of his musical thinking, he simply doesn't belong there. He is neither a traffic policeman nor a school master, nor yet a gang boss. He must be an artistic leader.

Most of the discussion about conducting is carried on by people who never stood in front of an orchestra and have little or no knowledge of the factors involved in it. It is a long subject, but one thing one can say, that the methods by which real conductors play on an orchestra are compounded of factors so subtle and intangible that they have little or nothing to do with the discussion of obvious things relating to this which one frequently hears.

## Conducting or Time Beating

When I first went to Nikisch, he began by telling me the story of a wealthy young Englishman who, during Nikisch's early days as a conductor, used to haunt him after every performance, importuning Nikisch to give him lessons in conducting. This finally became a nuisance, so Nikisch decided to solve the matter once and for all.

"When," he asked the Englishman, "can you start your lessons?"

"At any time," said the Englishman.

"Right now?" asked Nikisch.

"Yes, indeed," said the Englishman.

"Well, take off your coat and we will begin."

Nikisch took a stick, beat out four-four, three-four and the other rhythms, and then added, "Now the lesson is over. That is all I can teach you."

"When Nikisch said this to me I became angry," I said. "I know that one could learn to beat the various designs in a half hour. What I want to learn is how to influence the dynamic flow of the orchestra."

"Ah," said Nikisch, "that's something else again. If that's what you are interested in, I will help you."

That was how my association with this, the greatest of all conductors, began. Nikisch, like every other great conductor that I have known, felt that conducting could not be taught. I feel they are right. Conducting, like any phase of creative art, consists of two phases: (1) the artist's conception of the work which is determined by his mental, (Continued on Page 446)

# This and That Concerning Radio

by Alfred Lindsay Morgan

ONCE IN A WHILE a reader writes a protesting letter against the functioning of radio. To be sure radio has many deficiencies, and as one reader writes, "no lack of self-assured blab." Following the schedules day by day over a period of time, one grows rather amazed at the comparative wealth of worthwhile and seldom heard music being presented upon the air. But not everyone can follow the schedules day by day. Some, like the reader who wrote us protesting, are sitting behind a desk in an office where radios are not allowed for the best part of the day. Much of the time during his evenings, he has something else to do, hence he misses a great deal of good musical programs during his time at home.

The time element in radio is an important one. It does not fit itself into our scheme of living; it asks and requires that we fit ourselves into it. The best hours are unquestionably given over to strictly commercial broadcasts. This is not to say that the strictly commercial broadcasts are not a good source for entertainment, but the individual interested in hearing a program of good music does not find this type of program answering his need. The listener interested in acquiring a certain type of program should take into consideration the time element. If he wanted to attend a concert, he would have to consider the time schedule. If he plans to take in a movie, he has to time out, or he arranges to go at a given hour to arrive with the beginning of the picture. Why not arrange one's radio listening time in a similar manner?

If the nation-wide broadcasts of good musical programs do not fit in with your schedule, there are always others which will. Almost all large cities and a great many smaller ones, too, have local radio stations which broadcast transcribed or record programs of good music at various hours of the day and night. One has but to look at a daily paper to ascertain what is due for the day and even for the week. Because radio is there in the home to turn off whenever we wish, we do not consider it as we should. Radio operates like a train schedule; programs, like trains, start on a given time. There is no delay, no overlapping; everything is developed to the perfect time schedule, and he who pays no attention to time finds himself jumping on the train in motion, a half or a quarter way through the trip, thereby missing much. A lot of people keep a schedule of the week's programs at hand, and know when their favorite programs are due. But it is safe to say that the majority do not.

"In the majority of homes in this big country of ours," says one radio official of our acquaintance, "the gathering group has an avowed interest, though often in an ignorant, attitude of condescension, of bored or impatient intolerance, for radio." The implication would seem that something was lacking, but this is not necessarily true. People, more often than not, are bored or indifferent not from lack of any given desideratum, but from surfeit thereof. The trouble with radio, if we but from surfeit thereof, is, as our radio official friend says, a "too 'much muchness.'" And a great deal of radio is too ephemeral, not enduring. But music is enduring, and that is why those who are interested in really fine musical programs find radio unsatisfactory.

That too "much muchness" of radio, says our radio friend, is something that might well heed the advice of *Havelock* to certain players—"But do not saw the air too much . . . but use all gently; for in the very

torrent, tempest, and, as I may say, the whirlwind of passion, you must acquire and beget a temperance that may give it smoothness. O, it offends me to the soul, to hear a robustious periwig-pated fellow rear a groundlings, who for the most part, are capable of nothing but insipiduous stunts and noise."

How pertinent "the splitting of the groundlings"—and the rest. Our friend continued: "Commercial traffic weighed the scales heavily in favor of the groundlings. Mass consumption necessitated mass appeal, hence the 'too much saving of the air,' the lack of temperance that might have given it smoothness. Radio has suffered for it and will continue to suffer. Even the mob eventually tires of the fellow who tears a passion to listeners and when the mob happens to be one not entirely devoid of discrimination, the robustious fellow soon gives himself away to his public."

"In my way of thinking, radio has sold itself too cheaply. What might have been a splendid force for advancement of esthetic and educational values, has become a sell-out to the lowest, the meanest bidder, which in this case is perpetually the lowest common denominator of cultural standards."

"What to do about radio, if one is surfeited to the point of protesting? Take what you will from radio, and for the rest, give it a turn of the dial."

"The root trouble of radio is the root trouble of most other things of potentially esthetic or cultural value in this country. It goes right back to the way we are all educated into the chasing of the dollar. Radio can hardly be blamed, if it piles on all that traffic will bear. We are still individually and collectively a nation of worshippers of the idol Success. Radio is merely another Success story in the typical American idiom."

That culture can be sold, however, to large business interests has been proved in recent years by the sym-

phonic and operatic programs which radio has sponsored. Radio is a busy street, or as we inferred before, a busy railway center. It functions day and night. "The good things in radio," says our friend, "are not appreciated as much as they might be because they are free to all men. You haven't that feeling which you have at a concert—that feeling that the program is restricted to only those who are in attendance. The concert costs you money, so you are prepared to get the most out of it; radio costs you nothing, so you do not hesitate to be more critical." That effort of fitting one's time to radio programs that one regards as worthwhile might have some of the same effect as payment for a concert performance or an opera; in the case of radio no expense other than an expenditure of time is required, but this in itself can do much toward promoting a better appreciation.

An economist friend of ours sums up the radio situation very ably, and, in our way of thinking very thoughtfully. He says: "Those who grumble at the inadequacies of radio programs do not perceive that institutions are reflections of the culture of which they form a part. The commercialization of music and its accommodation to mass production for financial profit is simply another aspect of the dominance of the ideals of our business economy. The realization of this truism should enable the discriminating listener to be unafraid of the 'cheap' and 'flavored' character" and "Die Meister-singer" are presented to him in one class. Freytag's economic convictions in the United States provide an influential barrier to the establishment of a noncommercial mode of entertainment."

In the recent Second National Radio Poll of Music on the Air, conducted among music editors of daily newspapers in the United States and Canada by Musical America, the National Broadcasting Company was given five first-place winners for their credit. Arturo Toscanini, the noted Italian maestro who conducts the NBC Symphony Orchestra, was selected as first-place "Symphony Conductor." The NBC Motors Symphony of the Air, is an example of culture being sponsored by a big business concern.

In the "Program-Conductor" classification, first place to NBC's Dr. Frank Black (who leads the summer NBC program *Serenade to America*), Donald Voynich (who conducts the Telephone Hour, a radio variety program). The Telephone Hour scored also in first place as "Orchestra spot for regularly featured soloists."

First place honors for regularly featured soloists went to John Charles Thomas (tenor soloist) and Oleks Swartlow (as woman soloist).

Four first places in Musical America's poll went to the New York Philharmonic-Symphony Orchestra, which, with the Boston Symphony (also as the best musical variety program; the Symphony Orchestra, as the top-ranked small ensemble; and soloist regularly heard.

The nine CBS programs and personalities (heard during the 1941-42 season) that placed among the top three in various categories (Continued on Page 40)

RADIO

"FORWARD MARCH WITH MUSIC"

## THE SIMPLICITY OF COUNTERPOINT

"INTRODUCTION TO COUNTERPOINT." By R. O. Morris. Pages, 55. Price, \$1.25. Publishers, Oxford University Press.

The study of counterpoint is based upon an amazingly few simple principles which, in themselves, are very easy to comprehend. They lay down laws for the art of weaving melodies, according to definite restrictions based upon the historical growth of music through the ages. The difficulty in counterpoint, then, is not in mastering the elemental principles, but rather in the long, exacting, and ceaseless writing of exercises covering an extended period of time, so that just as technical exercises at the keyboard develop digital fluency, contrapuntal exercises promote fluency in writing. Therefore, the student's success with his contrapuntal studies depends largely upon the care, judgment, and taste of his teacher.

Dr. Morris' "Introduction to Counterpoint" presents the main principles in an especially succinct manner, with no superfluous. The Appendix has some sixty excellent *cavatim*.

The book does not include counterpoint beyond four parts.

## RESISTANCE EXERCISES

"QUICK TALK-UP FOR ALL INSTRUMENTALISTS." By Gede Hedervill. Pages, 36. Price, \$1.00. Publishers, Creative Music Publishers.

A short description of a method of using elastic rubber bands, adjusted to the hand, so that additional resistance is presented, after the principle of weight exercises in gymnastics. The device, the author suggests may be made by the reader at slight expense or may be purchased from him. The book has fifteen full-page outline drawings, indicating how the devices may be made and employed in exercising.

The author cites the case of Charlie Paddock, the fastest of all racing sprinters who, after he had been so badly burned that he was held by all the doctors that he would never walk again, developed his amazing sprinting speed. The author had a similar accident, in an airplane, resulting in third-degree burns. He was told by physicians that he would never be able to play violin again. He states that these resistance exercises enabled him to play in concert, thereafter.

## MUSICAL MYSTERY

"THE BACK FESTIVAL MYSTERY." By Blanche Bloch. Pages, 289. Price, \$2.00. Publishers, Harper & Brothers.

Like mystery stories? Millions do. "The Phantom of the Opera" was a famously successful movie. Here is a mystery story dealing with the Bethlehem Bach Festival, in which the heroine teaches the police inspector to sing scales. This, and a good mystery plot, results in a fine set of thrills and variations for those who like to play scales and arpeggios upon their spinal columns. In the end, of course, you find who the poster really was.

## AMERICAN EPOCHAL SONGS

"SING FOR AMERICA." By Opal Wheeler. Pages, 128. Price, \$1.00. Publishers, E. P. Dutton & Company, Inc.

That America may realize Walt Whitman's exclamation, "I hear America singing!" we, as a people, must acquaint our little folk with our best known songs. This is a song such as *Yankee Doodle*, *The Star-Spangled Banner*, *Sour-Wood Mountains*, *The Battle Cry of Freedom*, *Home, Sweet Home*, *Dirge*, *My Old Kentucky Home*, *Swing Low, Sweet Chariot*, *Jingle Bells*, *Home on the Range*, which are epochal in that their use has been inspired by American life. The author and compiler of "Sing for America" has assembled twenty-three such songs and has written about them in a way to fascinate children and grown-ups as well. To these the publisher has added the very effective illustrations of Gustav Tenggren, making, in all, a most charming gift book with practical educational value.

# The Etude Music Lover's Bookshelf



Any book here reviewed may be secured from THE ETUDE MUSIC MAGAZINE at the price given plus postage.

by B. Meredith Cadman

## WHERE IS AMERICAN MUSIC?

"TRENDS IN MUSICAL TASTE." By John H. Mueller and Kate Herver. Pages, 112 (paper bound). Price, \$1.00. Publishers: Indiana University.

This is a well considered and thoughtful analysis of the repertoires of eight major symphony orchestras in the United States, of the Royal Philharmonic Society in London, and of two major American opera companies. It is an exceedingly fine piece of scholarly musical research, with thirty-eight graphs showing the proven trends of musical taste in these fields from 1813 to the beginning of World War II. The book is carefully documented, very thought-provoking, and well worth the careful investigation and study of serious musicians. One distressing and discouraging fact is the very slight attention given by the public to American symphonic and operatic works. We can only assume that the conductors have been unable to find very many American compositions that appeal to them. The authors note that "American music on American programs fills eight to ten and sometimes twelve per cent but in London less than a half dozen American items have appeared in its one hundred and twenty-five years' history."

## NEW MUSICAL BOOKS FOR YOUNG FOLKS

"NEW MUSIC HORIZONS." A new music series of six books. Edited by Osbourne McCord, Russell V. Morgan, James L. Murrell, Marshall Bartholomew, Mabel E. Bray, W. Otto Meister, and Edward Bailey Birge. Designed for school use. First Book. Illustrated by Lloyd J. Dolner. Pages, 48. Price, \$0.68. Publishers: Silver Burdett Company.

"FAVORITE NURSERY SONGS." Illustrated (very charmingly) by Felipe Dorné. With simplified piano arrangements by Inez Bertall. Pages, 44. Price, \$0.50. Publishers: Random House.

"FAMOUS PIANISTS FOR BOYS AND GIRLS." By Gladys Burch. Illustrated. Pages, 156. Price, \$2.50. Publishers, A. S. Barnes and Co., Inc.

"JOHANN SEBASTIAN BACH." By Harriet Bunn. Illustrated by Raffaele Buscilli. Pages, 58. Price, \$1.00. Publishers, Random House.

A number of books for musical children have come to your reviewer's desk. All are excellent and each would receive a separate review, were it not for wartime paper restrictions.

The child's musical interest is greatly enhanced by stimulating his musical imagination. He lives in a story land world. His enthusiasm is captured by pictures and color. Of the books listed, "Favorite Nursery Songs," "Johann Sebastian Bach," and "New Music Horizons" are veritable bursts of color and fantasy. "Famous Pianists for Boys and Girls" (including Liszt, Rubinstein, von Bülow, de Buschmann, Carrolo, Paderewski, Rachmaninoff, Hofmann, Busoni and Grieg) is skillfully written and will prove valuable to teachers.

Any or all of these books would be welcome additions to the library of a musical child or for the child one wishes to interest in music. Schools would find them equally valuable.



Can she shake a Cherry Pie, Billy Boy?

## BOOKS

"FORWARD MARCH WITH MUSIC"

# Rachmaninoff's Prelude in C-Sharp Minor

Would you please suggest some way of acquiring the "Rachmaninoff effect" in the C-sharp Minor Prelude, certainly? I have heard Rachmaninoff play the Prelude a number of times, and also have his recordings. . . . But to me, that passage just does not have the right rhythmic swing when I play it—H. R. Wisconsin.

The "cadenza" to which you refer is not about the passage which begins:



Don't think that you are the only pianist who sweats over this half page! Everybody does. . . . Even first-rate players find such alternate-hand passages tough nuts to crack. . . . But there is no reason why you should not be able to project its swirling convolutions excitingly even if you cannot achieve Rachmaninoff's whetstone. . . . The trouble is that pianists play the chords with too long a leverage, that is, they *attack* them with forwards. . . . Consequently they are stymied right from the beginning because of the lost motion involved. Don't use forearm at all, reduce wrist movements to a minimum and practice with fingers only—*not* from above the keys, but always in key contact. The second difficulty is that students won't memorize and think of the passage in basic impulses—four impulses (A, B, C, D) of six chords each. Then, of course, almost no one is ever taught to practice these impulse groups intelligently.

Remember that it is foolish to try to play fortissimo or even moderately loudly at first when you are practicing such fast incisive passages. . . . *Slow* practice must be done forte, but rapid passages should first be worked out lightly, dryly (no pedal) and above all, without looking at the keyboard. . . . Here's the way to practice the passage:

Impulse group A:

Ex. 2



1. Play left hand alone (by memory always) very slowly and sharply. . . . then pause. . . . now play once, very fast and lightly, accenting second chord. . . . pause. . . . repeat fast, but once only.
2. Go through same (No. 1) process with right hand, but do not accent any chord.
3. Hands together. . . . once very slowly and sharply again accenting second left hand chord, fingers only. . . . pause. . . . repeat slowly. . . . pause and drop hands in l.h.p. . . .

Correspondents with this Department are requested to limit letters to One Hundred and Fifty Words.

- Now, silently in your mind think of Impulse A very rapidly, even to "feeling" the accent on that second left-hand chord. . . . then close eyes and play this swiftly in your lap. . . . if you can't do it, try it once more, silently in lap. . . . pause. . . . now gently put your hand on the keys and play it presto! . . . pause. . . . repeat it presto, but once only. . . . Be sure to play lightly and feel the impulse going to the left hand accent. Don't tolerate any slippy, medium fast speeds. . . . It must be played presto at once. If you can't do this, go back again and practice the first (slow) part of Imp. No. 3 again.
4. Now practice impulse B in exactly the same ways.
5. Combine impulses A and B. thus: Play A slowly, hands together. . . . pause. . . . B slowly, hands together. . . . pause. . . . A rapidly. . . . pause. . . . B rapidly. . . . drop hands to lap. . . . in lap, play A and B rapidly with no pause between. . . . now play A and B rapidly on piano. . . . pause. . . . repeat, once only. . . .
6. Work similarly at impulses C and D, and combine these with A and B. If the groups are still uneven go back and practice each impulse again in ways No. 1, 2 and 3. . . . Think constantly of playing with finger-tips, with proper left hand impulse accents, with plenty of pauses between impulses, and no looking at keyboard. The pauses are most important since they relax you and compel you to think what you are going to do next. . . . You see, now, how a pianist must call on his brain to help him over such obstacles. Perhaps he could learn to play the passage by dull endless repetition, starting slowly and gradually increasing the speed; but such a stupid process is reprehensible to any intelligent player.

# The Teacher's Round Table

Conducted by

Guy Maier

Mus. Doc.  
Noted Pianist  
and Music Educator



able to any intelligent player. Altogether too much of this dumb, monodic approach has been foisted upon students by lazy or incompetent teachers. . . . Doesn't it seem strange to you, Round Table, that such pianists are content to waste two hours in senseless repetition, half-learning to play a passage which can be thoroughly mastered by fifteen minutes of thoughtful application?

## Slip-Slips

In the October 1944 Technical of the Month you say, "The left hand skip-slips must be negotiated with the utmost ease and security (don't peek even once!) with the hands slipping effortlessly over the key tops!"

I have been trying this thing for the last twenty years, and still can't do it. . . . Should I call crying or what? . . . Could you tell me how?—K. K. Texas.

Upon reading your letter I felt very guilty to have mystified you so completely with that skip-slip jargon. And when I read the alleged exhortation of mine, "Don't peek," I nearly passed out. I have heard pianists whack, slap, clack and crack the piano, but peeking is a new one on me. Yet, what an apt term it is! How often you see boys, birdlike players pecking futilely at their bores, starving to death musically as they peek!

But alas—in my article I didn't say "peek," but "peek." . . . Quite another thing, isn't it?

No matter how hard one tries to clarify a matter of technical approach in cold print, there is bound to be misunderstanding. . . . All such explanations should be implemented by personal illustration. . . . Perhaps in the past-war millennium a microphone sound movie will be dispatched with The Editor to cover all such contingencies!

If you cannot play accurate, relaxed left or right hand leaps after twenty years of true, you're technique is decidedly one of the simplest, most elementary principles of piano technique and should be held to by all beginners. . . . Here's how

to hold your left hand high over the keyboard with wrist hanging, fingers about

an inch above the key tops. Aquiline the hand and forearm loosely as though you were shaking drops of water off your finger tips. Be sure to shake hand sideways and not in and down from the wrist. . . . Gradually shake the hand farther along the keyboard—back and forth—always taking care to move swiftly and to graze the top of the keys as you slide.

Now try to play some skip-slips. For these the left hand of the List Sixth Rhapsody excerpt which you mention in the October Editor offers excellent application:

Ex. 1



Hold hand over keyboard as before, this time with first and fifth finger touching the low B-flats; then with only "spot" the next chord:

Ex. 2



Now suddenly play the low B-flat octave very lightly (don't whack or yank from above, but keep finger tips in contact with keys) and flip hand lightly in an "eye wink" to the chord—but DO NOT PLAY it. . . . Do you have it there some under your fingers? Is your hand light as a feather as you touch the key tops? . . . Now "spot" those low octave B-flats again; then suddenly play your chord

Ex. 3



and skip-slip down to the B flats. . . . Again, DON'T PLAY them, until you have the next chord

Ex. 4



in your eyes. Continue in this way, gradually skip-slipping along merrily! . . . Unless you proceed in flipping loosely and swiftly, grazing the keys as you slide, of the hands in the air, or "bowing" from arm or hand in transit, or contracting the legs, you are lost in flipping loops. It seems like a lot of explaining for such a simple process, doesn't it? But this time patient Rower, that B. K. and all other Now, however, comes the tough part. . . . Skip-slippers you must be able to play these leaps and all others accurately, rapidly and freely without looking at the keyboard. . . . To do this was exactly as explained above, but without a single surreptitious peek!

(Continued on Page 483)

**T**HE POTENTIAL VALUE of sound, rhythm and music in the healing art has been recognized since the days of man's most primitive existence.

However, in comparison with other advances in medicine, it has not been properly evaluated nor well used in modern times. This may be explained as follows:

**First:** A lack of knowledge and understanding of sound, rhythm and music in all aspects on the part of the physician, as well as the musician, has resulted in the general impression that music is of value only from a cultural standpoint.

**Second:** The medical profession has held the use of music in somewhat the same light and amused disrespect(?) that it has held psychiatry; there being always a sort of a tongue-in-the-cheek attitude, and a feeling that music must naturally be associated with queer individuals. Consequently its use in hospitals has been neglected in much the same manner that neuropsychiatry has been overlooked by the medical profession as a whole.

### Music in Healing Through the Ages

The "medicine men" of the Indians, the "witch doctors" of the jungles, and even the "voodoo men" of mystery all depended largely upon sound and rhythm along with suggestion for the healing of the sick, the performance of their seeming miracles, and for the casting out of "dragons"; this last undoubtedly, in most instances, representing actual neuropsychiatric cases among the savages.

These "healers" did not actually use music to heal, but rather as a medium for introducing suggestion and fostering auto-suggestion. We know now that most of their cures came about not as a result of the music, but as a result of a rather primitive psychotherapy. Another reason for the effectiveness of the music was the fact that the performer was also the doctor, and there was no effort to show off his musical ability, and no effort to bring culture to the patient, but only a desire to please the patient and bring about his recovery.

The control of the "Hindoo fakirs" over snakes and the successful carrying out of the "Yo-yo" bag of tricks depend largely upon sound, rhythm and music in conjunction with suggestion. It is a known fact that "Hindoo fakirs" and the like generally begin to learn their remarkable control over their subconscious mind and their involuntary muscles through the use of music. This music is always simple and from a Hindoo standpoint quite tuneless, a feature so frequently neglected by many musicians who attempt to help patients with their music.

### A Modern "Pied Piper"

The legend of the Pied Piper of Hamelin has a basis in fact, and is a remarkable record of the influence of music upon the minds of children. The present day "Pied Piper," Frank Sinatra, cannot be dismissed with the juvenile grunt of disgust, nor ignored by musicians as a fad and a crazy notion of the "bobby-soxers." He pleases millions, and these include millions of our soldiers. Those who scorn him surely know but little of psychology, and certainly less of the broad aspects of melody, melodic music and its influence upon young people.

If the "Hindoo fakirs," the "witch doctors" and the "Pied Piper" can produce such remarkable results with rhythm and music, however, it is not unreasonable to believe that such modalities may also help to produce equally unusual results in patients in hospitals, and especially in military hospitals where all patients are young and impetuous, and where some degree of personality disturbances are common. The greatest

# The Place of Music in Military Hospitals

## With Particular Reference to Its Use During Convalescence and Reconditioning of Men With Wartime Injuries

by George W. Ainlay

Lieut. Col. M. C.

cause for not using music properly in hospitals probably lies in the physician's habitual search for organic disease rather than a search for the internal conflict so common in the soldier, leading to functional disorders, which might be relieved by psychotherapy, aided at times by the proper use of music.

In order to obtain the greatest benefit from the use of music in hospitals, there must be developed in both

great source of joy and comfort to many individuals, and thus for those persons actually be great music.

I have heard many musicians say, "I cannot lower my standards. I cannot sacrifice all that I have labored for of all my life." No? What if those boys had said the same thing at the front? On my first day up in a wheel chair in one of our great Army hospitals, I was taken to the auditorium to hear a famous violinist, and was permitted to talk to him before his concert. I asked if he would mix some rather well known semi-classical numbers in with the others. He informed me that his program was already arranged and that he was not accustomed to lowering his standards. Many men walked out during his playing, and he was not forced to give any encores, although he did turn down a few shouted requests for some simple numbers.

### Artist and Diplomat

Exactly one week later Jascha Heifetz gave a concert before the same group. After opening with the National Anthem, he played a simple number which all enjoyed. He then told them that he was going to play a dry, technical number which they probably would not enjoy, but one which he liked to play. And after explaining it, he asked them to bear with him, and proceeded to play the *Prelude to Bach's Sixth Sonatas* for violin alone. The boys almost raised the roof when he finished—and not because they were madly lovers of Bach, but because deep within them there was the feeling that they had been let into an inner circle, and because the music was dished out to them with such sugar coated by a good sport. He played an even dozen encores, most of them request numbers such as *Intermezzo, Smoke Gets In Your Eyes* and others. And then he left them with tears in their eyes with his final number, Schubert's *Ave Maria*, a request which had been turned down the week before! Many restless boys slept soundly that night without a sedative.

### Careful Planning Necessary

It is difficult to imagine any patient in an Army hospital who does not associate certain songs or numbers with past experiences. And since all such experiences are usually either pleasant or unpleasant, it is imperative that due consideration be given to the selection of the numbers to be played, particularly in the neuropsychiatric wards. The music officer or the ward officer should be consulted in regard to this, for he will be in a position to give valuable aid.

No hospital concert or program should be planned for longer than forty-five minutes, and this time should not be exceeded, even for encores, except on the advice of the medical officer. The volume or degree of loudness should always be considerably less than that which is reached in ordinary concerts.

As would be expected, an orchestra or a combination of instruments is liked by the greatest number of patients. For a small (Continued on Page 468)



AN OCCASION CLASS IN THE SPECIAL SERVICE DIVISION  
The well known musical "sweet potato" has given the men in the service music division, First Lieut. Gay Morrison (left, who knew New Zealand-born Philadelphia musician is the teacher.

the medical officer and the musician a new understanding of rhythm and music in all aspects, as well as a more sympathetic response to the tastes of the patient. Musicians should show a far greater sincerity of purpose than we usually are in responding to the desires of the boys. In addition, so far as the patient is concerned, musicians must discard temporarily their previous ideas and opinions regarding which is good and which is bad or poor music. Note the statement, "So far as the patients are concerned." This is important because any music which helps them is good music! For example: Hill-billy music, Cowboy songs, popular music and jazz, which is naturally distasteful to most trained musicians, may have been, and may continue to be, in spite of all efforts to the contrary, a

# Things Some Teachers ought to Know

A Mother Speaks Her Mind

by Barbara B. Paine

**D**O MUSIC TEACHERS realize that the standard method of teaching any instrument is geared exclusively to the attitudes of the musically talented child? Why aren't they willing to accept the fact that ninety-nine per cent of their students are not talented but just average children who get a slightly more than average pleasure out of music? Inquiries of parents in our suburb have shown that most of the children have had music lessons but that two years is the usual limit of endurance. Generally the children start their lessons on their own initiative after they have been fooling around on the piano for so-a-time by themselves, or have otherwise shown special interest. Mothers today are too busy to drive their offspring to hated practicing, but we all feel that musical knowledge is an important part of our culture and that the development of a love for and appreciation of music is one of the finest gifts we can make to our children. We are glad when any child shows the necessary spark of interest, but we do not have any delusions about that child's ability as a potential virtuoso. The first few months of lessons go along smoothly because the novelty hasn't worn off and because the piece are both easy and familiar.

## There Must Be Fun in Music

The child is disillusioned gradually. Music, which sounds so effortless, is actually hard to play. In fact, I think most children start out with the attitude of the man who when asked if he could play the violin answered, "I don't know, I've never tried." As the individual pieces become harder to play, they also become unfamiliar to the child and on a more mature level that the average child is capable of realizing. If it is not to become a hated burden, and that this practicing of necessity must take place in the family living room with distractions on every hand.

I tried the traditional hour a day, six days a week system for more than eight months, and it cost a deadly blight over my child's interests in her lessons. One or two five days a week I expect half an hour of concentrated practicing broken up into ten minute periods which she can fit into her day easily. On the sixth day she has her lesson, and the seventh is a vacation provided the lesson was satisfactory. Believe me, more is accomplished in the present manner two and a half hours a week than was ever accomplished in the seven hours liberally interspersed with tears, arguments, and sulks.

remarkably effective not only with my own child but with other children in the neighborhood, and as the basis of several of the changes I would like to see made in music teaching.

## Suggested Changes

1. Teachers expect too much practicing from the average child with the result that the work is skimpered, read through, and resented. Children are busy individuals. School lasts until three or four o'clock daily, and a child old enough to be interested in music lessons generally has about an hour's worth of homework. What with necessary personal chores and early bed hours this adds up to a pretty full day. An article in *The Bronx* some months ago seriously suggested that the child have a piano in his own room—ideal no doubt, but utterly unrealistic. Despite it though they may, music teachers must realize that the average child can devote only between thirty and forty minutes a day to practicing. If it is not to become a hated burden, and that this practicing of necessity must take place in the family living room with distractions on every hand.

I tried the traditional hour a day, six days a week system for more than eight months, and it cost a deadly blight over my child's interests in her lessons. One or two five days a week I expect half an hour of concentrated practicing broken up into ten minute periods which she can fit into her day easily. On the sixth day she has her lesson, and the seventh is a vacation provided the lesson was satisfactory. Believe me, more is accomplished in the present manner two and a half hours a week than was ever accomplished in the seven hours liberally interspersed with tears, arguments, and sulks.

2. I would like to see part of the child's repertoire brought down to earth, to a level which he enjoys without forcing or education. Give classical music by all means to those who love it, but to the normal child give some Grieg and Chopin to develop appreciation and technique, and also give a heavy dose of well known favorites. This is way below the dignity of most good teachers. I know, but we had a startling example of its efficacy at our house a few nights ago. Among a

group of Cub Scouts (none of boys of that age are notoriously allergic to the charms of music) was one who could play *The Marines' Hymn*, *Home on the Range*, and a few other similar works in the simplest arrangements but with great verve and dash. The boys were all delighted, thought he was a wonderful player, and called for more and more. The virtuoso of the evening both had fun and gained prestige from his performance, but do you think the other children would have been interested for one minute if he had treated them to a Beethoven sonata?

## The Child's Musical Taste

Perhaps children's musical tastes are bad, but if you want to hold them long enough to educate them to better things you must make some concessions. Children, like adults, most enjoy music with which they are familiar and especially that they can sing. They do not like symphonies and operas, and only the exceptional child appreciates the subtleties of shorter classical works. What children like are waltzes, marches, polkas, cowboy, hill-billy, and folk songs, some Gilbert and Sullivan, old timers like *A Bicycle Built for Two*, Christmas Carols, and so on. I am convinced that half their repertoire should consist of pieces in these categories spiced up with a dash of chopsticks and musical jokes. My child's teacher old standbys in easy arrangements, and so she could. But she doesn't, and it would be more satisfactory if they were part of her regular lessons.

3. Beginning with the very first lesson I believe teachers should prescribe a steady dose of sight reading—say five minutes a day. As the child becomes more proficient, the ability to read fluently at sight will be a solid asset at school and social functions. Anything that will take music out of the solitary confinement class is worth emphasizing, and the musical open sesame to group fun is sight reading ability, which should therefore be systematically developed.

4. I believe group lessons should alternate with individual lessons. At a school my children once attended this was ideally taken care of by alternating the fourth grade when the whole class had recorder lessons, and painlessly learned the elementary facts of ensemble playing. The magic power of group interest was again proved to me when the child next door began taking lessons.

Nowadays whenever the two girls are in the house, they are in an eye-opener to see when they get there would with the average child. They are really interested in know-songs they know, tricks is to play in music the piano, pianistic here, a child at each end of and other favorite amusements, and chopsticks, rascals. I suppose about one minute only before the approval of. Foolish as something their teachers would as it sounds to see their behavior may be and a good time associating playing the piano with having barked on the attitude they take before they even mention my daughter and Chopin, and I notice they even added gusto. Now another child in our neighborhood is taking violin lessons, and the three girls quite frequently get together and (Continued on page 466)



BARBARA B. PAINE

"FORWARD MARCH WITH MUSIC"

# The Art of Song Accompaniment

by Gerald E. H. Abraham

LET US CONSIDER the function of a song-accompaniment. Let us call it the "piano part" of a song, for the pianist, though the subordinate partner, is yet a partner—not an employee! Many modern composers recognize this by calling their songs "works for voice and piano." One frequently hears sentimental people, especially singers, who have nothing musical about them but their voices, say that a good accompanist should "always follow the singer." Now, if all singers were real artists, that would indeed be a golden rule, but, as it is, the accompanist must, ever betray the singer who shortens rests and enters a beat too soon (though he should tactfully point out this fact if he has a chance to practice before the concert). He must follow the singer's rubato as sympathetically as he can, but he should never forget that a confident, rhythmic interpretation of his own part is often absolutely necessary to keep a song alive and "moving."

## The Emotional Undercurrent

The accompaniment is not intended merely to help the singer to keep the pitch, or to provide a bass and a harmonic background for the melody. It may be written solely for that purpose, but it is not very likely, unless the song is poor in quality. The great masters of song-writing—and none have been greater than Schubert, Schumann, and Brahms—did not make their piano parts mere padding. They are invariably interesting, if only from the purely musical standpoint: as regards counter-melodies, rhythmic figures and so on. More often than not, they definitely help to suggest a mood or an "atmosphere" or even a picture.

In Schubert's *Erstling* the accompaniment paints the storm and the galloping horse; in his *Gretchen at the Spinning-Wheel* it vividly presents the whirr of the wheel and its stopping and gradual retarding at the point where Gretchen remembers Faust's kiss. In *Aire Marse* it is less definite, but suggests a harp, in the *Liftany for All Sinner* Day it contains itself with giving a mass-impression of the undisturbed serenity which is the emotional keynote of the song. To music, neither mood nor picture; it is a duet between the voice and the pianist's left-hand part. In every case the accompaniment is an essential part of the whole artistic conception. It is forced with the first notes of the prelude and ends only with the final chord. This fact ought not to need emphasis but it does. Singers should remember it and so should audiences. Many of the world's greatest songs do not aud with the voice part; yet how many people, who should know better, begin to applaud directly the singer has finished!

## Announcing a Mood

Nor is the introduction to be played through perfunctorily. It should prepare the listeners (including the singer himself) for the mood of the song. In most cases, too, it will establish the tempo, the pulse of the song, the rhythmic impulse which is the heart beat of all music, be it fast or slow. And here is a point worth noting: if there is no introduction and one must play a chord to give the singer his note, it should be done so, intelligently and unobtrusively. Take Schubert's *Heidenröslein*, for example. It is in G and the voice enters on B. The chord in Ex. 1



would therefore be more helpful to the singer than the chord shown in Ex. 2



The bulk of the average pianist's accompanying has to be done practically at sight. Few are fortunate enough to be able to practice with a singer but only with preparation, of course, can the "voice part" be really artistically performed. For first-rate songs, such as the *Lieder* mentioned, need much more detailed study than the average belated before they yield up their full effect. Accompanists are seldom called upon to tackle Schubert or Brahms "at sight," but, if they are fortunate enough to be able to study with a

singer, the classic German masters of song-writing, plus Liszt, Grieg, Mozart and Handel (for the less difficult airs), provide by far the best material. Nor are they difficult as many amateurs suppose; they ask for imagination and intelligence rather than voice.

But, even if no singer is available, the would-be accompanist can and must practice. Since the bulk of his difficulties arise from having to read at sight, he must practice sight-reading. Playing through heaps of ordinary piano music is useful and helps to broaden one's musical outlook generally, but such material should be at least two grades easier than the master music being studied. If a phrase is too difficult, it must be simplified or even skipped. At all costs the music must go on.

All the usual methods of practicing must be forgotten; no amount of wrong notes, no matter how hideous the mistakes, must pull one up. The music has a definite tempo, slow or moderate, and nothing, except marked *ritardandos* and so on, must be allowed to interfere with it from the beginning to the end of the piece.

## The Gift of Elimination

It has been said that half the battle in sight reading is to know what to leave out. That is not strictly true, but it contains a germ of truth. It is obviously better to play a passage accurately in single notes than to lunge it in octaves. Similarly, awkward spread chords or awkward figures which demand a certain amount of practice if they are to be well played, may be slightly rearranged in "easier" position. If one has studied harmony, he will realize almost instinctively what are the essential notes of a chord. But the goal of simplification should never be exercised except under stern necessity. Before playing anything at sight, the accompanist should glance through it and note carefully not only the original time and key-signatures but changes (if any) and the places where they occur.

A good accompanist must be alert, resourceful in case of accident, and able to transpose. That again is a stumbling-block to many amateur pianists and it only to be conquered by practice. When a new piece with hymn-tunes and go on gradually to more difficult music.

All the foregoing remarks apply only or principally to unprepared song-accompaniment playing. What points should be particularly attended to in all work of this kind? First, the bass. What the left hand is playing is always more important than what the right is. Next to the melody, the most important part of any composition is the bass. It is said that the first note was taken to Brahms for his criticism, he used to cover up the right hand part of the accompaniment and form his judgment from the "essentials"; the rest, he said, was "trimmings."

Therefore, in accompanying, the bass must be kept going at all costs; it may frequently be necessary to play it a shade louder than the rest; in any case it should be firm and decisive. Nor a bar of it can be sacrificed to turn over a page; time must be done with the right hand. By "bass" I do not, of course, mean the whole of the left hand part, which sometimes shares "inside" harmonics with the right. In this example from Schubert's well-known *Serenade*

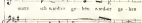
Ex. 3



the bass is simply B-flat, E-flat.

Frequently in mediocre songs (and occasionally in good ones) the melody of the vocal line is included in the piano part as well. When this is so, it should usually be kept down as much as possible. Yet how often one hears a poor accompanist bringing it out with triumphant emphasis! On the other hand, counter-melodies in the accompaniment should be underlined. Played with beautiful singing tone, they produce delightful duet effects with the voice part. Sometimes, again, the piano has to echo a vocal phrase. There is an example of this in the *Serenade* quoted in Ex. 3 and a more interestingly woven one will be found in Schubert's *Morning Greeting* from the cycle, "Die Schöne Müllerin".

Ex. 4



In such cases the imitation should be patterned as closely as possible on the singer's interpretation of the phrase, echoing his inflection and expression.

Another type of accompaniment frequently met with is that consisting of repeated chords, as in Brahms's *Thou Art So Like a Flower*, and He, the Nobles of All. Such chords are not to be pounded out as one so often hears them, but the repetitions, whether slow or fast, should be felt as throbs, not blows. A quasi-orchestral effect, never used in ordinary piano music, but not uncommon in song-accompaniments, particularly those to operatic numbers, is the *tremolo*, as in Schubert's *The Young Nephew*. This must be performed very evenly to be really effective. Here again the common tendency is to "let oneself go." The Young Nephew is an admirable corrective, for much of his *tremolo* is pianissimo and must be perfectly controlled throughout. The pianist must not be misled by the fact that he is supposed to be "painting" a storm (the notes played by the crooning left hand are probably intended to suggest the convulsed belly) the more restrained the storm the more effective it will be. Besides, the quieter the opening can be made the more power he will have left in hand for the climaxes.

All contrasts of tone and dynamic power should be considered as carefully in an accompaniment as in a solo and, in addition, the accompanist must be prepared to vary the whole scale of values according to the power and quality of the particular voice being accompanied. A powerful singer needs, not an unassuming thumped accompaniment, but a robust one; a weak, colorless voice must. (Continued on Page 466)

## VOICE

# The Philosophy of Sound

# The Art of Music Seen Through the Science of Acoustics

*by Arthur S. Garbett*

Mr. Garbett, many years ago Assistant Editor of *The Etude*, has a fine philosophical mind. His article is very "meaty" but calls for slow reading and rereading to get the value of the essential scientific facts, about which every mature musician should be curious. —EDITOR'S NOTE.

THESE ARE A FIELD of musical endeavor of great importance about which the average musician knows little and cares less. That is the nature and uses of sound, otherwise known as acoustics. The art and science of music have been closely related now for some twenty-five hundred years, and there has been no advance in one without some corresponding advance in the other, usually accompanied by storms, for in many things the two are antitheses, as musicians and mathematicians are not to be also.

But music is sound, and moreover it is organized sound. It has provided both the stimulus and the means for studying sound-phenomena. It should be realized that the music of our Western civilization is unique. It is the only kind that includes a highly developed system of harmony for voices, and for instruments once primitive now developed to their highest pitch of perfection. It is the only art that has reared up such strange and beautiful fabrications as fugue and sonata, tone poem and symphony, oratorio, cantata, and opera.

This is because ours is the only kind of music in the world that has won entire freedom from superstition, mythology, philosophical or religious taboos, and now rests solidly on a scientific basis. The scientist investigates, measures, and classifies sounds but cannot write a symphony. The artist uses the resources thus provided, but seldom cares about whence or how they come, unless he is a "theorist" as well as a musician, as Bach was. But this is rare.

Until the coming of electrical communications, music was certainly the chief and perhaps the sole reason why any investigation into the nature of sound should be made at all. This may seem like a strong assertion, but there is a sharp division between the pre-electric era and the electric era. In the former, the use of music, the appearance of telegraph and telegraph, the need for the study of acoustics fanned out into other fields beside music. Moreover, we have recently lived through two World Wars in which sound-transmission and reception have been of vital importance. The detection by sound of submarines, planes, and the bombardment of the enemy by sound, the use of music and the broadcasting of news and propaganda by radio on a worldwide basis at the speed of light is another factor.

## Helmholtz and the Pre-Electric Age

But the very life saving speed at which our knowledge of acoustics has increased has been the result of a vast accumulation of knowledge previously acquired through music. Oddly enough, the most important work on acoustics in the nineteenth century, "Sensations of Tone as a Physiological Basis for the Theory of Music," by Helmholtz, was published in 1862, just when telegraphy was being greatly stimulated in our Civil War. Helmholtz summed up about all that was known in the pre-electric age. He thus sharply articulated the dividing line.

Stekholms is entirely modern in linking Physiology,

Psychology, Acoustics, and Music (Aesthetics) in a comprehensive whole. But his omissions are as interesting as his inclusions. Nature's laws, of course, exist apart from human experience. We just have to find out about them as much as we can, and then use them to our advantage. One would suppose, therefore, that human hearing would be of first importance as to how much, and what we hear.

Helmholtz does indeed give great attention to this matter, as do most of his predecessors. But like them, he is lopsided. He views the matter mostly in physiological and esthetic terms, but omits an important part of the psychological in the modern objective sense of that word. His omission, however, was unavoidable for until electric communications came our information was incomplete.

Hearing may be said to have two dimensions, corresponding to height and width; namely, pitch-range and volume-range. That may be called the total area of hearing which encloses everything else. No exact knowledge of volume-range could come until the electric era, and indeed, Helmholtz says nothing about it. It is a new idea which sharply divides the pre-electric from the post-electric era.

But patch-range has been under scrutiny now ever since Pythagoras and his followers discovered the diatonic scale, the chromatic scale of small steps (distinctly not "half-steps" in our sense), and even quarter-tones.

## The Way of the Greeks

A scale, be it noted, has a different significance in acoustics from what it has in music. It is in acoustics, the ladder of musical steps defining the total range of human hearing from the lowest sustained musical sound possible to the highest audible. But neither Helmholtz nor anybody else of his and previous times treats it as such. But scale-making for musical purposes engaged the attention of everybody from the time of Pythagoras (6.1 B.C.) to our own day, and all other acoustical knowledge came as a by-product.

So much of the foundational knowledge came from the Greeks that it is necessary to deal with them at some length. The Pythagoreans discovered the mathematical relationship of tones and half-tones in the diatonic scale by means of a monochord. This is a cae-stringed rather than a moveable bridge still found in sound-laboratories.

Pythagoras discovered that one half the length of a taut, vibrant string gives the octave of the whole. From Do up to Do two-thirds and three-fourths the string length give Sol and Fa respectively. In other words he defined the octave, fifth and fourth decrements of our major scale in the ratios of 1 : 2 : 3 : 4. He also found that the step between Fa and Sol was in the ratio of 9 : 8, or in fractions,  $\frac{3}{4}$ . He then defined the ancient Greek Dorian mode descending: E-D-CB-A-G-F#, with the half-steps at the end of each tetrachord just as they are in our ascending C major scale: C-D-EF#-G-A-B. He got his scale by alternating

"FORWARD MARCH WITH MUSIC"

fourths and fifths probably as described by the Able Rousider in the eighteenth century: B to E (a fourth), E to A (a fifth) and then, similarly, A-D-G-C-F. The diatonic Greek modes like our own Gregorian, are simply rearrangements of the same seven letters, A, B, C, D, E, F, G.

The mathematically-centrised Pythagorean diatonic, however, was distinctly unmusical even for melody in unison or octaves, which was all the Greeks used, and all that the Church music used up to about the tenth century. Furthermore, the Pythagoreans also used semitones and quarter tones in some forms of the modes and presently criticism arose. The trouble with the Pythagorean diatonic is that all the whole steps are of equal width, and so wide that they crowd the semitones into something less than ours that Pythagoreans called *Hemitones*.

About the fourth century B. C., Aristoxenos wrote a pamphlet criticizing this scale, especially the use of quarter tones. He thus precipitated a quarrel which may be said to be volcanic, for it continued in the schools all through history with occasional violent eruptions at intervals at first rare, but very frequent after the fifteenth century.

### The End of the Greek Egg

The most violent eruptions in recent times occurred over Bach's use of the even-tempered scale in his "Forty-eight Preludes and Fugues," and the extension of Bach's usage by Wagner.

Anstochos insisted that mathematical ratios should be modified by the intuitive feeling of the artist for what is singable and beautiful. In this, he was countering the tendency for the right of the musician to select or reject the material out of which he frames his songs or symphonies. It is a valid criticism, but so is that of the sound-expert who says that the human ear cannot get used to anything and that fashions in harmony change as they have done over many centuries. No settlement has been reached yet; but the argument has had great value and the art of music is promoting both the sciences and the arts.

The argument rattled along until the Second Christian century when one Didymus and, more importantly, Ptolemy Claudius of Alexandria, defined "pure-tone" as adopted by the Church, of which more later. That silenced the Greek ear. They gave us:

1. A diatonic and chromatic scale measured by string-lengths, which are really wave-lengths, a practice which continued to the eighteenth century.
2. Knowledge of the relationship of scale-tones to each other in a relative sense (octaves), still recognizable in our use of harmonic series, dominant, Tonic, Sub-dominant, and so forth.
3. The argument of art versus science which is, still unsettled.

But while they taught us to use scale-tones in succession as in melody, they did not give us any knowledge of the use of scale-tones in combination, as in counterpoint and (later) harmony. And they did not give us the pipe organ, even though it already existed. And they did not give us our system of notation, which defines both the pitch and duration of tones, as do other systems done.

Harmony, the pipe organ and notation came pretty much together between the ninth and eleventh centuries. With them came scale-tuning, consonance and problems of keyboard rhythmic and other problems dissonance, as well as the pipe organs, like that at Winchester, were acoustical affairs, but had a compass of not more than two octaves, equivalent to our white notes on the piano including only one accidental, a B-sharp.

The first kind of polyphony was very crude. But "organum," and "faux-bourdon," finally became contrapoint, which took a terrific spurt after the thirteenth century and, by the end of the sixteenth century, developed into the noble and beautiful art of Josquin des Prez, Orlando, Palestrina.

Counterpoint was all unaccompanied at first, but brought with it a sense of chord-values which later became harmony in the modern sense. With this came an additional need for accidentals. Early in the fourteenth century, an F-sharp appeared on the organ followed by C-sharp. E-flat and eventually G-sharp. This, with the original B-flat (C-sharp),

George Mead, Jr., was born in New York and was graduated from Columbia College where he was awarded the Victor Batton Fellowship in Sacred Music in 1923. Two years later he was granted the degree of Master of Arts in Music (Columbia University) and appointed Assistant Organist and Choir Master of Trinity Church, New York, in addition to serving as an organist and choir master in several metropolitan churches. Mr. Mead has no distinction as a teacher. He was Director of Music at St. Agatha's School, Director, and later Professor of music at Hofstra College; and assumed the direction of half a dozen choruses. Mr. Mead has composed many works for chorus and for organ. His Organ Fantasy was the "Diapason" Prize at the American Guild of Organists. Taking the tradition and adaptation of operatic libretti as his hobby, Mr. Mead prepared the text of the Metropolitan Opera production of Mendelssohn's "A Midsummer Night's Dream," the Philadelphia Opera production of Rossini's "Barber of Seville," The New York City Opera production of Strauss' "Gypsy Baron," and other opera buffa. Since 1941 he has been Organist and Choir Master of New York's historic Trinity Church, where his success with the boys' choir, both in church and in concert work, has earned him new distinction. The Evans has asked Mr. Mead to discuss the chief needs and problems of training boys' voices.

—Eleanor's Note.

# The Boys' Choir

A Conference with

George Mead, Jr.

Organist and Choir Master  
Trinity Church, New York City

SECURED EXPRESSLY FOR THE ETUDE BY MYLES FELLOWS

IN WORKING WITH boy sopranos, the chief thing to keep in mind is that good vocal instruction means the development of acquaintance with the natural process of singing. From the audience's point of view, the charm of the boy voice is the sweet, clear, almost unearthly loveliness of its quality. From the boy's point of view, this is the only normal way for his voice to sound. He has no other. The teacher, then, must be careful not to tamper with what is natural there; not to inhibit it, or overlay it with non-essentials.

## A Minimum of Regulations

"Because the quality of the boy voice is a natural thing, the teacher or choir master should allow it to function without too many rules, regulations and explanations which tend to confuse the boy and make him self-conscious. The training that is to be done can be administered by example, by illustration, by any number of ingenious devices that seem like sport, and that free the youngsters from the cramping feeling of working from theoretical abstractions. In starting work with a new boy, give him a hymn like *Oswald, Christian Soldiers*, and let him sing it heartily. Then ask him to repeat it softly. From these two renditions, the choir master will be able to judge of the material with which he has to deal. In teaching boys to sing, I incline to a method which develops the voice according to all the sounds of the English language. Singing involves words, and vocal teaching must reflect the clearest possible pronunciation of those words.

"But pronunciation isn't the whole story. There is also much quality. It seems to me that the first step in perfecting tone quality has to do, not with the voice, but with the boy's attitude of mind. The boy's voice, as I have said, is a natural thing; its beautiful quality need not be schooled into it. It often happens, however, that a youngster is so beset with all-around inhibitions that he cannot let go vocally. Yet it is precisely this 'letting-go' function—that completely free, unself-conscious giving forth of tone—that is the secret of singing. There is no one way to accomplish this of course; but the end result of all ways must be to convince the child that singing is a fine, valuable, manly thing to do. Often there is more than self-consciousness to overcome. It sometimes happens that children come to me and say that they just can't sing—that nobody in the family ever sang—that they really don't know one note from another. There may even be a touch of pride in their manner of making the announcement. Only when such attitudes have been overcome can the work go forward smoothly.

## Fun in Singing

"The best way of securing cooperation from boys is to allow them to do their own work. Pay them a regular salary and let them feel that they deserve it. The boys feel a new respect for themselves and for their singing when they regard it as a real job. Another helpful thing is to let the boys have as much fun in connection with their singing as you can give them. Not at rehearsal, of course—except in the same

that good work, well done, is fun—but before and after rehearsal. We have a table full of books and comics in our rehearsal room, and encourage the boys to make use of them. We try to find out any musical hobbies that can be correlated with interest in singing. For instance, some of our boys have become deeply interested in opera plots,

and we let them look at full orchestral scores of the operas, stressing the unfamiliar accessories they involve. And if you are as fortunate as I am in having an associate organist who is an amateur magician, your choir cannot possibly fail. If the boys need to sing, they let go—and the moment they begin doing this, their tones are natural and free.

"As to the routine methods of perfecting tone, I advocate the practice of scales, always stressing relaxation of the jaw, and a flexible forward position of the tongue. We rehearse three afternoons a week, on a home and a quarter at a time, all of it used in singing. We begin with a bit of warming-up work in the form of hymns sung on *Ah*, and with frequent changes of key. Then we have of range stretching exercises as devised that the top note comes into the scale, quickly and lightly. Naturally we are always alert to the need of breathing exercises, and to the development of correct mouth positions.

"One of the most serious problems encountered in working with children's voices is that of phrasing. Little children naturally sing in short phrases. The

solution, I think, lies in training the boys exactly as you would train a runner or a swimmer—not by abstract theoretical talks on what the various muscular reactions must be, but by doing the thing with them. Give them physical exercises, without telling them too much about causes and effects. Let them practice singing a scale on two breaths, then singing it on one. By such means their capacity to sing long phrases is developed.

## Church and Concert Singing

"Another problem has to do with intonation. The boys must be made aware of pitch. They must be made conscious of the true interval. In unaccompanied singing, the pitch problem may often be solved by changing the key. This is a practice which is legitimate with certain types of music.

"The choirmaster who takes his boys out of church and on to the concert platform will find that he has had few adjustments to make. The very nature of church singing demands the complete absence of any 'effects.' The concert, while it certainly does not need restriction or artificiality, does require a certain sharpening up of

presentation. Beyond that, I should say that the addition of blue suits and the development of a different way of standing should suffice to transform a successful choir into a successful concert group. Concert singing, as singing, varies not at all from choir work. In either case, the singing must be good naturally. Indeed, any attempt to vary the style of the work defeats its own end, for the reason people go to a boys' choir concert is, simply, to hear a choir of boys' voices! Much interesting work has been done recently with Junior Chorus composed of boys and girls together. The liturgies of some churches, (Continued on Page 468)



TRINITY CHURCH, NEW YORK

Probably the richest church in the world, on Broadway at the head of Wall Street, it once towered over the city. Today it resembles a toy church buried in mountains of skyscrapers.

ORGAN

# Helpful Hints for a Better Band

by Cpl. Ernest Weidner

Music Director  
Pulaski County High School

**T**HE MOST SUCCESSFUL band instructors have been those who offered the band as a means to a thing. There is absolutely no place in band for the glory-seeking individual. Nor is there a place for the monetary enthusiast. Along all walks of life one is constantly encountering the individual whose monetary desires take precedence over his creative desires. No band instructor may aspire to merit a particularly trained unit if he counts the dollars earned at his profession against the hours worked. If he considers such a comparison necessary, he will find it extremely to the fact that there is an obvious discrepancy in his accounts, for the work of the conscientious leader is an endless task. It over-spends, like the work of every musician, into tremendous amounts of time, even aside from that spent in the classroom, and consumes a great deal of energy.

A great musician once said, "If my work were scheduled to the practice period alone I should feel miserably. It is only by practicing in my practice period, thinking music in my other periods, and dreaming music when I sleep that I can possibly reach my goal."

School music presents tremendous advantages and opportunities to the band instructor, if he is aware of the possibilities of his field. Under a capable and conscientious instructor, a school band can become equal in proficiency to that displayed by many good professional bands. But again, as in all cases, it must be "art for art's sake." While the monetary remuneration is absolutely necessary for subsistence, the desire to do the work is the major motive in such an undertaking. "Art knows no price."

## Problems Classified

The far cry of many a director of school music is the unwillingness of the individuals composing the band to practice faithfully. This is a serious problem in many schools which present an extensive "Extra-Curricular" program. It is one problem, however, which is quite readily overcome if handled properly. The manners and methods of overcoming such a problem and of stimulating further practice, with which we have experimented and found tremendously successful, may be classified thus: 1. Periodic Band Concerts. 2. Social Hours. 3. Diplomas and Award Certificates. 4. Democratic Band. 5. The Band Composes.

## Periodic Band Concerts

While I am aware of the facilities in the larger cities where the school systems provide adequate means for the production of a band concert, I am also aware of the lack of such facilities in many of our rural schools. Places can be found for just such a program if the director is at all resourceful.

In the schools of the larger communities, the periodic band concerts usually take place in the school auditorium. It helps tremendously if this program is stimulated from time to time with a change of scenery; that is, alternating it occasionally with a concert presented in a local hall instead of the school assembly hall. It might even prove possible, in many cases, to hold the concert on the school lawn during the warmer weather. Parents and friends should receive printed or mimeographed invitations to these events, for such invitations stimulate a greater interest. Attractive programs with a cover designed by a member of the art class may be turned out on a mimeograph or other duplicating machine at practically no cost at all.

The music for these programs should be well balanced and such as the students enjoy playing, in order to assure a good concert. A program seasoned with a solo number or two reduces the work of the band and adds interest to the concert. The usual duration of such concerts should be about one hour in length, and not over an hour and a half, since the average audience grows weary of lengthy programs. Any concert which lasts over one hour in length should be broken into two periods with an intermission between them.

The rural schools have their own advantages, and in many respects the band activities may be even more diversified than the programs of the schools in the larger communities. Programs may be presented on the school lawn or in the center of the town in one of the little parks which almost every country town maintains. In addition these rural schools may add an atmosphere of color or novelty which is rarely found in a city, by holding such things as a "Harvest Festival Concert" presented in a barn with decorations of hay and ripe corn lending charm to the occasion. On this count alone, the resources of the band director may develop his program along many interesting lines which will add a joy to the occasion and make the students and the audience eager and anxious for the next performance.

I recall an incident where one of my friends, a band director for a group of rural schools, became bitterly concerned over the fact that they had no place other than a barn in which to present their concerts. Instead of trying to solve the problem himself he gave it to the band members for solution. The youngsters were eager to help. With each one of the members adding a suggestion to the original idea, the school suddenly bloomed forth with one of the most memorable occasions in its history. On the evening of the concert, farmers from everywhere gathered in the school building with their wagons sprinkled with hay. Families and families gathered on the wagons. It was indeed an impressive and joyful thing when eight such wagons with their parties rolled out of the road. The band director was the novel one to say the least. It turned out to be a "Band Concert Hay Ride" with the band performing on the first wagon while the train of seven wagons rolled behind each other, brought up the rear, winding their way into the twilight over the country roads. Even in the rural schools where no assembly hall facilities are available, there are advantages and opportunities if the band instructor is resourceful enough to be able to uncover them.

## Social Hours

"The surest way to kill a good thing is to make it become a habit." For this reason the good band conductor will have many and varied programs of social activities for his or her students. A most inexpensive manner of presenting such a program is to have a party to which each member of the band brings some good things to eat, such as sandwiches, cookies, cakes, pies, and so forth. When the games are over the group retires to

another room where they enjoy the food which they all were so generous in contributing. These periods have been tremendously successful with building band morale among every group of youngsters with which I have worked.

An interesting project which was developed in one of our schools was called the "Solo Book." This was merely a small book with a partition in the middle of it dividing it into two sections. In one of the sections, on small pieces of paper, were written the names of the band members. In the other section were the names of the compositions which we had worked on up to the moment "then the book was opened." Every rehearsal was ended with a solo by one of the band members who was selected by drawing a name from box one. He stepped forward and drew a card from box two. That card, displaying told him what composition he was to render. Obviously, the name of the composition he was to play, and since no one ever knew just what composition he might draw, it is needless to say that most of the students were well prepared after two or three failures.

## Diplomas and Certificate Awards

It makes no difference how old the individual concerned may be, a certificate of some sort means a great deal to the one receiving it. It is something which aids in demonstrating the proficiency of the person whose name appears upon it. In my own experience I have had incredible success with the inexpensive certificates printed by the Music Department of The Everett Presentation of these at public performances. The names of the Serious Practice, Improvement, Excellence in Band, and many other things, help to stimulate a powerful and moving interest in the band work. Certificates may be alternated with small bands of the composers, miniature tunes to be worn on the lapel, which represent the instrument which the student plays, and a series of a countless number of suitable prizes. The small expense of these things is well worth the difference in the spirit and the performance of the band.

## The Democratic Band

Frequently students do not like the dull dry numbers enforced upon them by well-meaning, but over-ambitious band leaders. Much of my previous experience had been taught me of my previous experience had been taught me by him. In other words, when the instructor feels that the band is ready to start working on an overture, it is of that nature on the piano and let the members of the group take a vote on the one which appeals to the most of them. Then it is for him to try to force something in this manner of voting. I have found that the students feel that they have no say in the band selections, the school work. It is established evidence that a person choosing that he will accept something of his own other. The vote method at something dictated by approved its worth over and over again, selecting compositions has passed on for what it is worth.

## The Band Composes

Each school and each band likes the distinction of having a composition of its own. There is nothing in the world as the students which more binds a man to such a composition as his own "Alma Mater" song. It is deeply felt for the school which has introduced, but our affection for it. Most band instructors are quite familiar with the harmony, or should be. A little study which mental in getting out of a period of a few weeks was instructed on his own. It consisted of my school bands to compose settings on the blackboard. We were writing a melody and to the members of our harmonies were quite familiar with his own harmony and the group. Each individual composed original melody, as his own accompaniment to the piano. The key was played it over and over on the piano. Later I went into each instrument so that we had finished. Our own band song had been written by the band itself. It was not difficult at first, but toward the end each student was in the work, bubbling with the sheer joy of the job (Continued on Page 490)

**BAND, ORCHESTRA  
and CHORUS**  
Edited by William D. Revelli

"FORWARD MARCH WITH MUSIC"

WITHIN the next few weeks another summer will have passed and hundreds of thousands of young Americans will wind their way back to school. Among these youngsters are thousands who will become members of the beginning instrumental classes of their respective schools. These are the students who will eventually take their places as the high school and college instrumentalists of the future. The quality of instruction and training which they will receive in these beginning classes is of paramount importance and is certain to be a dominant factor in the quality of musicians we are to have in our future bands and orchestras.

Unfortunately, too little emphasis is placed upon the beginning stages of the student's training. Too frequently, our teacher training programs fail to provide a curriculum which will prepare leaders for this particular field. Too often the attitude has been expressed in the statement, "Any musician can teach the beginners, but we must be more selective in our choice of teachers for the high school band and orchestra." This attitude is prevalent not only among Boards of Education and superintendents, but among many directors of music departments as well.

Such viewpoints are primarily responsible for the poorer results obtained by the students in these particular situations. Naturally, the ultimate product of a music department can be no better than the fundamental training provided the students of that department. It is quite impractical to expect superior musical performances from high school music groups of a school system which provides little or no musical progress in the grade and junior high school curriculum.

### A Lack of Proper Instruction

Although these conclusions seem only logical, the fact remains that hundreds of schools in every state have music programs whose elementary, intermediate, and junior high school instrumental music curricula have no course of study, no definite objective, incompetent instruction, and little guidance or cooperation on the part of the school administration. The success of these music programs seems to depend upon the individual concerned, more upon the availability of the school band for pep rallies, football games, and other athletic, school and public events, than upon an organized program which emphasizes music education rather than music propaganda.

During the past ten years as conductor of the University Bands, hundreds of school musicians have presented themselves before me for the purpose of soliciting membership to our Bands. Some of these youngsters are talented, well-schooled, and excellent performers. Their skills and proficiencies speak very highly of the superior training received from their schools and private music teachers. However, nevertheless, this quality of student is the exception rather than the rule. In too many instances those auditioned were ineligible for membership to the University Bands, not for the lack of talent, but for the lack of experience, but simply because the schools from which they were graduated failed to provide competent instruction, or a progressive music education program. These students have spent sufficient time in their musical studies. In fact, often they have spent more time than they should, and at a sacrifice of their academic records. The irony of such situations is that these students have made very little progress in view of the time and money invested in their studies. Although many have spent ten years in the instrumental classes, bands, and orchestras, they still cannot read simple musical phrases with proper style, expression, and taste. In fact, many I find who they had purchased an instrument, joined the instrumental classes, and very soon thereafter were "promoted" to the school band or orchestras. They had received little or no individual instruction other than that obtained in the regular full band rehearsals. It is very difficult to teach these students of their true musical status. They have looked forward for considerable time toward the day when they would become members of a University Band. They are enthusiastic and determined, and it is indeed true that they are enthusiastic. Nevertheless, I cannot instantly find myself explaining that due to lack of fundamental musicianship, I cannot accept them.

Last fall, seventy-eight university students who had played euphonium or trumpet in their high school bands or orchestras were auditioned. Their average playing ex-

perience was five and one-half years; many had played in grammar, junior high, and senior high school bands and orchestras. Of the seventy-eight auditioned, only six proved to be schooled and routine performers, and all of these six had received considerable private instruction with competent teachers. Of the remaining seventy-three thirty-seven had never received any private instruction. Twelve had studied privately for a period of two to three years; the remainder had studied intermittently, without seriousness of purpose or interest. Twenty-four had played solo cornet in their high school bands and orchestras.

This situation was more or less duplicated in the clarinet try-outs. Of sixty-four auditioned, only eleven had received proper fundamental training and routine; the remainder were deficient for the most part in the elements which they should have mastered long before appearing for the try-out.

Of the total of two hundred and twenty-six students auditioned on both wind and brass instruments, over ninety per cent had been members of bands or orchestras during their entire four years in high school. The average playing experience was six and six-tenths years. Yet, only five and four-tenths per cent showed thorough training in the fundamentals necessary for intelligent performance upon their instrument.

### A Pathetic Showing

Following are the most important elements found to be deficient in these two hundred and twenty-six cases:

1. Lack of physical adaptation; that is, the student should not have been encouraged to study his particular instrument, but encouraged to study another instrument to which he would be better adapted physically. Twelve per cent.
2. Faulty embouchures. Incorrect placement of mouthpieces; cup mouthpieces too high or too low; cup pockets, teeth together, rigidity of throat muscles, lips too tense, pressure. Forty-two per cent.
3. Tone quality. Strained, pinched, forced, lack of intensity, strident, harsh breath; looking in refinement and control; thin, dull. Sixty-eight per cent.
4. Intonation. Out of tune, poor aural conception, sharp, flat, lack of knowledge in humming pitch. Eighty-four per cent.
5. Faulty articulation. "Tutting," abrupt, harsh, violent, "lack tongueing," heavy; tongue too high, too low, too far back, too far forward, no attack, stroke too long, tongue obscuring breath, means, relaxing tone with tongue or throat or lips. Sixty-six per cent.
6. Rhythm. Rushing, improper distribution of tones within the beat; lack of feeling for pulse; unable to play in precise rhythm. Seventy-nine per cent.
7. Reading routine. Incomplete interpretation of elementary patterns; poor style, taste, and musical conception of phrase. Eighty-two per cent.
8. Sight reading. Read marches more readily than simple arias. Seventy-four per cent.
9. Knowledge of literature. Not familiar with studies and compositions written expressly for particular instrument.

## BAND AND ORCHESTRA

Edited by William D. Revelli

# Music Education or Music Propaganda?

by William D. Revelli

strument; band and orchestra literature. Eighty-three per cent.

10. Inferior instrument (most cases the woodwinds, especially clarinets and flutes). Seven per cent.

11. Lack of proper care of instrument. Eighty per cent.

### The Root of the Trouble

The evidence, as brought out in these auditions, should be sufficient to convince us of the necessity for improvement in the teaching of the fundamental elements of performance. It does not seem logical that the student should be deficient in these phases of his musical education after having spent six and one-half years in the school instrumental organizations.

It is quite obvious that if we are to improve our instrumental program, we must begin with a change in certain philosophies pertaining to the teaching of the student and a study of the objectives, emphasis and results of our present program.

If we are to consider such action, it would seem that the following factors should merit our serious attention and study:

1. A properly organized course of study of instrumental music from the elementary grades through high school with definite aims, progress and objectives.
2. More capable instructors in the elementary stage of the student's training.
  - a) Improving selectivity of teaching personnel.
  - b) More rigid music requirements for music teachers in the way of performance and teaching skills.
  - c) More emphasis upon specialization and de-emphasis of the "generalist."
3. University and colleges working more closely with high school administrators and departmental heads.
4. More emphasis upon applied music in our teacher training programs. Better knowledge of all instruments.
5. More emphasis and demands for better teaching on the part of Boards of Education and administrators.
6. Higher salaries, so as to attract more competent musician-teachers.
  - a) Emphasize this level of training as a career especially for those equipped primarily to teach.
7. More emphasis upon the grade school instrumental program throughout the nation with special emphasis upon the teaching of fundamentals rather than upon public performance until such time as the fundamentals have been established.
8. More emphasis upon the value of private instruction at an early age.
9. More emphasis upon solo and ensemble performance. The program organized so as to cover the representative works of each instrument and ensembles; scheduled on school time and an integral part of the music program, not extra-curricular.
10. An evaluation and survey of "progress chart" on each member of the staff each year.
11. A semester report of each student's progress. Enumerate those elements showing satisfactory progress and those requiring special attention.

There are doubtlessly many other items which could be used in developing teachers and class room techniques. These represent only a few, and if put into action should do much to improve the present weaknesses of our public school music program.

# Building An Orchestra

(Continued from Page 429)

nervous, and imaginative stature, plus his experience, and (2) conveying that conception to an audience through his particular instrument. Just as some have a special talent for playing the piano or violin, so some have a talent for influencing an orchestra.

A real conductor is "felt" by his orchestra. He does most of his leading through intangibles and his physiognomy, Felix Mottl once said about conducting, "The either yes, or command." One must give a downward line a paper thrust which achieves complete unanimity of response. Another hits the ceiling and still the orchestra goes its own way.

## American's Contribution to the Arts

Every concert artist should familiarize himself always and everywhere with the folk music with which he has any contact. However, all art grew out of folk music, and folk music is continually being incorporated in the art formations. America has made a contribution to the sum total of the world's music. Each day the contribution becomes more significant and of higher quality, because it is more characteristic of our country.

There is another matter which is frequently overlooked and over which American music has exercised a great influence, and that is style of performance.

The high standard of craftsmanship of our orchestras has been felt, even in Europe, and in this connection I might point out that locale and character of audiences, in a very subtle way, change styles of performance.

Much as I like New York, it would be a tragic mistake for this country to accept it as its predominating music center in the sense that Austria does Vienna, or England does London. The vastness of this country, and the great differences in history, customs, climate and background of the various cities, make our a unique situation. New York has always been a great market for concert, but whether New York is worthy of being definitive for the whole country, is to me a great question. After all, I could name some of the very greatest artists who are successful in some cities and unsuccessful in others. Taste and reactions to the same thing vary, as we all know. While admitting New York's great qualities, we should remember that each of our great cities has something distinctive to contribute to the national culture. If these cities give too great heed to New York's opinion and tastes, they tend to sacrifice some of their own individuality, with the result that the musical development of the country is stultified.

Finally, I might mention the effect of radio on the life of our orchestra. Although my personal preference is for a first-hand contact with a musician, radio is a very important asset, since the very fact that radio reaches such a large audience has enabled it to do much for the cause of good music. In its very essence this cannot fail to be the growth of any and every symphony orchestra in America.

brought the broadcasts into some four hundred general and station hospitals all over the world.

During the music series of the American School of the Air this past season, many eminent artists were presented. These included Desmet Taylor, composer-conductor; the Robert Shaw Chorus; Eileen Farrell, soprano; Mack Harrell, baritone; Sally Moore, contralto; Amiri Gull-Campi, coloratura soprano; E. Power Biggs, organist; Vera Rodinsky, pianist; the Frig, and folk singer, John Brown. Also, Richard Dyer Bennett and Neure Jorgorin. The Columbia Concert Orchestra, heard regularly in the series, was conducted by Bernard Herrmann.

Culture and art, during this war, has provided a stimulating cultural background to war, which has made American soldiers more conscious of good music than ever before. It is hard to see the significance of such developments that have come out of radio. The increase in musical appreciation in this country in the past two decades, however, is definitely due to radio. There may be some who believe that had radio been "regulated" this appreciation would have been greater. But, in our estimation, that remains a controversial viewpoint. The very freedom of dial turning has made a lot of people appreciative of good music who never would have been so. The fact that had radio had less freedom in its broadcasting, this might not have happened. The average music lover is not developed by instruction and regulation, still less by technical and historical knowledge. The earliest experiences with music may be largely fortuitous—the classical excerpts in what he thought was an all popular program may be these experiences. To the average music lover, good music is at first a strange element. He is very apt to classify it as something which is austere and complex, like trigonometry or ethnology. People are seldom aware of the latent appreciations within them. It is usually a strange experience, which proves something akin to an initiation that starts the development of the average music lover. He might hear some composition to which his whole being seems to respond, and from then onward begin to wonder at the power of music. If he is wise, he will cease to be content with such music as chance occasions may offer, but will seek out the good fare on the radio and begin to attend public concerts.

Never judge a composition on a first hearing; for what pleases you at first may not always be best, and the works of the great masters require study.

—SCHUBERT

## "FORWARD MARCH WITH MUSIC"

# Fingering to 'Fit

by Ruth Dynes

**A**L FINGERING should be thought out in hand groupings. In good musical editions, the fingering is marked correctly according to hand groupings, yet many students do not notice this and still think of fingering as a succession of single notes. A slight shift of the entire arm is necessary to adjust the hand and arm before attacking each group, having the hand in position over the whole, before the first note of the group is played.

In taking up a new piece, the hand groupings should be carefully worked out, and strictly adhered to, each time the composition is played. Proper fingering once decided upon, and used each time, brings out smoothness, facility, and confidence; careless, uncertain, variable fingering is fatal to proper execution of the piece.

In difficult passages, whether they are to be memorized or not, the hand grouping needed should be decided upon in advance, and then the arm breath taken before each one (guided by "floating elbow-up"). The hand should be well over the whole, before the first note of the group is played. For instance, in this example taken from Chopin's Nocturne in E-flat, Op. 9, No. 2, there are four distinct hand groupings in the treble.



In group I, the hand and arm should be thrown into position to cover the whole group, before the E-flat is played; in group II, the hand and arm should be thrown into octave position, before the E-flat is played; in group III, the hand and arm should be thrown over that group, before the F is played; and in group IV, the hand and arm should E-flat octave is played, before the final E-flat octave is played. A careful study of these groupings will show the benefits to be gained from such procedure.

## Dottie's First Recital Program



Dottie is now four years old. She first played in public at the age of three and one-half. Her first name is Dottie Ellis Ogle. Her father, Mr. W. Ogle, is a pianist. Dottie's piano teachers of Santa Ana, Calif., Mozart, Haydn, and Clementi.

# This and That Concerning Radio

(Continued from Page 430)

were The Philadelphia Orchestra, Family Hour, Great Moments in Music, Peace That Refreshes on the Air, Gateways to Music, Artz Rodarski, E. Power Biggs, Jan Peerce, and Patrice Munsel.

First place in the Educational Programs Division of Mutual's American poll was won by Mutual Broadcasting System's Symphonies for Youth, featuring Alfred Wallenstein, Mutual WOB (New York City) musical director, conducting the Los Angeles Philharmonic Orchestra. Another Wallenstein-originated series, the Symphonies for Children, second place in the Small Ensemble classification. Second place in the regularly featured soloists (for women) was allotted to the Metropolitan Opera soprano Lora Stables, who is heard regularly in Mutual's Treasure Hour of Song.

Wallenstein's Symphonies for Youth is an example of radio sponsored culture for the young of America. Designed to stimulate the interest of youth in music, a portion of each broadcast is devoted to a musical quiz. School children in all parts of the country were provided with notes and home-study background material on music and composers by the Mutual Broadcasting System; they were also invited to send their musical questions to the series. Youngsters submitting questions used on the broadcasts and those in the audience who answered the questions received prizes of wax bonnets, recordings of concertos, and other record albums. The selections played were introduced by Mr. Wallenstein himself, who also presented some of the background of the composers and the circumstances under which the music was written.

Concluding his fifteenth year of broadcasting this past spring, CBS' American School of the Air achieved a year that found the program series reaching the largest domestic audience in its history and an international expansion which served listeners beyond the borders of the United States and Canada. Of the five programs each week, four were rebroadcast regularly to Latin America by the Office of Inter-American Affairs United Network, and all five were sent to schools of Australia and New Zealand. Selected programs were broadcast by the Armed Forces Radio Service over four hundred station and ship systems. Services over General's reconditioning program and the Surgeon General's reconditioning program

## A Difficult Problem

I have a sixteen-year-old boy student who is quite intelligent and loves the best music. The lovely classical ones I have given him, he has been forbidden to play by his parents—they want something with "emotion." I think Strauss and Lehar certainly have "tone," but they don't. He is my pride at the moment and I will not let him play "trash." His father has threatened him with the fact that he will take his violin away from him. What would you do?—Mrs. C. M. C., Pennsylvania.

You have quite a delicate problem on your hands, and unfortunately it is not a rare one. Many youngsters nowadays have a better understanding of good music, and a finer instinctive taste for it, than their fathers and mothers have. Most parents are proud of such children, and they have good reason to be—but quite often one meets parents who are resentful. This attitude of mind frequently comes from the idea that the children will suffer in popularity and social success if they persist in studying "high-brow" music. I should not be surprised if it were this thought which is in the mind of your pupil's father. The idea is, of course, completely false: a young man or woman who has good musical taste and good training will find doors open, and facility speaking, which would otherwise remain locked. But not everyone realizes this, and people who do not move in music-loving circles are prone to take the other view.

It might be a good idea for you to invite the parents to tea, having one or two musically-minded people to meet them, and discuss the matter along these lines. You can also point out that the lad's bent is definitely towards the music, and that the thwarting of it would inevitably cause a sense of frustration and might induce a definite feeling of inferiority. But your best argument—for it is the most easily understood—is that the boy, by playing good music, will much more readily win the respect and admiration of these people. Your opinion is really valuable to him, and he will be playing merely popular stuff.

Another thing you can do is to have him play thoughtfully a few of the solos he likes best. When they are well prepared, invite some friends standing in your town deserveth respect. As the lad is so well versed with music, play very well and the reception he gets will do much to convince his parents that he will be proud of him.

Further, you might give him violin arrangements of some folk songs, such as *Old Black Joe* or *Dvořák's Gipsy Songs* and *Songs my Mother Taught me*. Albert Steinsdahl has very lovely arrangements of several Stephen Foster songs. Such things have real mass value, and no one could consider them lacking in tune-fulness. Moreover, as they are all easy your pupil could learn several of them and take much pride in them as more valuable work. And they would undoubtedly give his parents.

As I said, this is quite a problem; but with a little tact and diplomacy, and a sense of patience, you can solve it. Never forget, though, that you are the authority, the expert, on the subject—much as a doctor is in his field. When you can convince the lad's parents to realize this, more than half of your battle will be won.

Write me again, to let me know how

## The Violinist's Forum

Conducted by

Harold Berkley

Prominent Teacher  
and Conductor

No quartet will be required in THE TYDIE artist accompanied by the full orchestra. The quartet, if desired, will be published.

the spiccato itself. The first essential of bowing is an absolute evenness of bow stroke; that is, each stroke must be of exactly the same length. An uneven motion of the hand is one of the most common causes of failure, and is, I suspect, a contributing factor in your case. The best way to acquire the necessary precision is to take some very simple study in notes of even length, such as the first of Wolfstetter, Op. 46, and practice it in the following manner:



Play it in the middle of the bow, with the stick vertically above the hair, at quite a moderate tempo—about ♩=60—using the Wrist-and-Finger Motion only, and with just enough pressure on the stick to prevent the bow from springing. You should practice the study in this way until you can play it through with perfect evenness and a relaxed and easy bow hand. Then gradually increase the tempo. When you have arrived at a tempo of about ♩=132, relax the pressure—and the natural springing of the bow will send the spiccato up at about ♩=160. Then gradually increase the tempo again. When you have arrived at a tempo of about ♩=132, relax the pressure—and the natural springing of the bow will send the spiccato up at about ♩=160. Then gradually increase the tempo again. When you have arrived at a tempo of about ♩=132, relax the pressure—and the natural springing of the bow will send the spiccato up at about ♩=160. Then gradually increase the tempo again.

At this point you should begin to practice the controlled spiccato, at quite a slow tempo—about ♩=60—and gradually increase the tempo. When you have arrived at a tempo of about ♩=132, relax the pressure—and the natural springing of the bow will send the spiccato up at about ♩=160. Then gradually increase the tempo again. When you have arrived at a tempo of about ♩=132, relax the pressure—and the natural springing of the bow will send the spiccato up at about ♩=160. Then gradually increase the tempo again.

Meanwhile, you should continue with the rapid spiccato, gaining confidence in it and allowing the bow to take more and more of the responsibility. Many people have trouble because they try to control the bow too much, instead of "letting the bow do it." Generally, they hold the stick too tightly.

As soon as you feel that you can play the rapid and the controlled spiccato comfortably and easily you should gradually increase the speed of the latter and

decrease the speed of the former, until the two meet and you can pass over from one to the other without hesitation. When you can do this you can consider that the bowing is under control. From then on you should work towards the synchronization of the bow with the fingers, practicing your studies in single, and repeated notes. This is the real difficulty, and many a good spiccato is blurred by careless left-hand fingering. Keep in mind the fact that absolute evenness of fingering is as essential as absolute evenness of bowing. When you have achieved this, the only limit to the speed you can play the spiccato will be the speed with which your fingers can move.

So far, we have considered only the movement of the hand in the wrist joint. This is as it should be, for a controlled and smoothly-working wrist is the basis of a good spiccato. Nowadays, however, the forearm is used a good deal more than it was in former years, when the bowing was looked upon as an exclusive action of the wrist. This is a mistake. The forearm helps the controlled spiccato after it can be well played with the wrist alone—and it is essential to the natural spiccato if the passage is to be played freely. How much arm motion is necessary, and just when it should be used, depend to a very large degree on the personal taste and the individual technique of the player.

When under complete control, the spiccato can cover a number of different tone colors, and the use of the arm often aids considerably in producing these colors. It has been said that the spiccato should encompass all tonal effects from the faintness of softly-falling snow to the brittle brilliance of a hail-storm. The second variation of Beethoven's "Quartet in E major, Op. 69, No. 5," is a fine example of the "flicky" effect; while the *Fine* of Wieniawski's "Concerto in D minor" is typical of the "hail-storm" variety. Both of these examples should be played with a combined forearm and wrist movement.

Except when you wish to produce a soft, flaky quality of tone, you should always have the stick of the bow vertical, and the bow arm straight. The springing of the stick is thus brought most fully into play, and the continued springing of the bow made much easier. Another vital factor in the production of a rapid, brilliant spiccato is the direction of the bow stroke. It should not be directly in the line of the bow arm, but slightly across it—at least as if the bow were crossing to the next string. In other words, a slight vertical motion of the hand should be combined with the necessary sideways movements of the wrist and forearm. Always the "tilt" of the bow on the strings.

There is no short cut to the acquirement of any detail of violin technique, but I feel sure that if you work along the lines I have indicated you will find yourself in possession of a good spiccato before many weeks have passed. But—be patient. Don't "try it out" every few days, hoping for quick results. That is the surest way to delay progress. If you plant tiny bulbs in your garden, you don't pull them up to see every day whether they have sprouted. If they are properly tended, you can be sure they will appear in due time—as will your spiccato if it is given similarly thoughtful care.

# How Can I Transfer the Tunes in My Head to Notes on Paper?

Q. You have helped many young musicians by your sound advice and now I would like to try with my own problem. I am a young man of twenty-one, married, working at a job. I have been two years of piano and two of theory, and have been in a male quartet for six years. I do not care much for piano but have been working at the guitar but am not so proficient as I should be.

Here is my problem: I have many melodies running through my head and I would like to have you suggest a book or something else that will tell me what a composer does when he writes music. I do not expect to become a great composer but if I could find some way of transferring melodies to paper in the proper time and key I should be very happy. What makes a composer decide on the time signature for his piece? What makes him decide the form? Would such books as "Lessons in Music Practice" and "The Material Used in Composition" help me if I read them? Or are there other books of simpler character?—C. J. M.

A. What you need is a good staff course in dictation. In such a class the teacher plays melodies, chords and so forth on the piano and the student listens intently and tries to write what they hear. If you can join such a class I advise you to do it, but if you cannot then try the following:

1. With staff paper before you, think of any melody that you know well. Close your eyes and concentrate on it, singing it silently, perhaps beating time as you do this. If you have the notes available, apply them, going over the melody several times, but silently. Now choose some key that seems to give the melody a natural compass. It is almost to determine this if necessary select a measure signature that brings the accents in the right places, and write the melody on the staff. If you have difficulty go to the piano and pick it out or find the book in which the song is printed and compare what you have written with the printed score. If you have much trouble in this you make a great many mistakes this shows that you need a great deal of practice of this sort—in which case you should write out twenty-five or more songs in the same way. But if you can do for you and if you can write the song approximately as it is printed, then go on to step two.

2. Think again of some song that you know, perhaps a hymn tune or even *God Save the King*. Prepare two staves, treble and bass. Write the melody on the treble staff, then concentrate on the first chord. How does it sound? How does it feel? In your fingers? Write it if you can and play what you have written on the piano. If it sounds all right go on to the next chord, and so on through the entire song. But if not, then look up the song in the book and see how it appears there. Do this in the case of many songs and you can play fairly well and you can do it with fair facility and correctness.

3. If your wife or someone else in the family plays the piano, ask this person to play other material that is out of your familiarity, you listening intently and writing it on the staff.

4. After some weeks or months of such practice you should be able to write out melody to row in the original melody and writing them on the staff. You may have trouble getting the harmony down, and if it takes you several days to get to the point where you can do it

# Questions and Answers

Conducted by

Karl W. Gehrkens

Mus. Doc.

Professor Emeritus

Oberlin College

Music Editor, Webster's New International Dictionary

you must not be surprised. If you have trouble with the measure signature of some tune, beat the pulse as you sing it and find out where the accents fall, thus determining the place of the bar lines on the staff. The form is an outgrowth of the musical idea and is not usually determined in advance. The key is chosen with respect to (1) the effect on the ear; (2) the range of the voice or instrument for which you are composing; (3) the ease of performance, some keys being harder to play in than others.

What you evidently need is practice in writing on the staff rather than reading books, but the works you mention will also be of some use, especially a little later.

## Can I Still Learn?

Q. I never miss your column in *The Etude* and now I read most new ideas. I am forty-three years old and have had several years of musical training but because of circumstances was unable to go on with it. I could take up my studies again at this time but am afraid I am too old. I have always wanted to be a capable musician and a good teacher but am wondering if it is not too late now. I have studied fifth- and sixth-grade music but am not a good sight reader and I should like your advice about the matter. Will you tell me what to do?—L. G.

A. You are probably too old to become a concert performer, but you still can be a good teacher and a good musician. It is never too late to derive great satisfaction from your performance, as well as to provide interesting music for your family and friends. You could probably learn to be a good teacher too, especially for pupils who are not too advanced. So by all means study music again, the sooner the better.

As to sight playing, it depends partly on practice and partly on the application to reading music, of the principles of harmony and of some things you have probably learned at some time in your life. You should now study and apply to your piano playing. Begin by taking some very simple music such as hymn tunes or the simplest pieces in *The Etude*. Look carefully at the signature and decide whether the piece is in major or minor. Examine the measure sign and inspect the rhythm of the first few measures. Observe the notes and the composition for possible changes of key and measure signature. Now begin to play at a moderate pace, steadily, looking a little ahead of where you are playing. Make yourself a note and follow the dynamic signs, the pedal markings, the fingering. If there are accidentals try to determine as you are playing whether they represent a modulation or a change of key. Be sure to modulate yourself aware of repetition, variation, and contrast so as to know at least

No question will be answered in *THE ETUDE* unless accompanied by the full name and address of the inquirer. Only cash, or postpaid money, will be refunded.

the general outline of the form of the piece when you can do all these things reasonably well the first or second time you are playing a very simple piece, or on a slightly more difficult one, always however following the same careful procedure. Spend an hour a day, every day, going through hundreds of compositions and in six months or a year you will have improved your sight-playing ability considerably—I am certain of it. And as you restudy your harmony, try to apply it to all the music you are reading and practicing—it's fun!

## How Can I Stop Watching My Fingers?

Q. I have been a pianist for ten years but have taken lessons for only a third of that time. Unfortunately I have acquired habits when playing wide leaps. I am sure I am overdoing this but habit is hard to break. I have been forcing myself to keep my eyes on the keys and I have had some success so that my right hand already has learned to do so well and in playing moving low notes on one beat followed by chords high notes are kept correctly. If these low notes are the correct notes by using the black keys as a guide.

A. All pianists look at their hands more or less but probably you have been doing

it too much. Feeling for the right key by locating the black keys first is all right in slow passages but will not help you in rapid ones. There is such a thing, however, as getting "the feel" of the keyboard and this is what is happening in the case of your right hand and what must happen in the case of your left hand too. This "feel" is actually a sort of muscular memory, and just as a fine violinist knows—or, rather, feels—exactly where he must put his finger on the string without looking at it, so the fine pianist similarly knows or feels—exactly to what point he must bring his hand in order that his fingers may strike the right keys.

The fact that you are aware of your fault is all to the good, and the fact that your right hand has improved so much is encouraging. Keep on with what you are doing—but don't feel like a criminal if you occasionally find yourself looking at the keys. Even the greatest artists do it!

## Major or Minor

Q. I. Will you please explain how to tell when a composition is in a minor key? For instance, in *Ten Times for May*, which I have just bought, there is a *Prelude* in which I would say was in the Key of E because it has E sharps. Will you tell me what to do?

A. It is necessary for teachers of music to have any kind of certificate or diploma. Anyone teach who is qualified—M. V. K.

1. Each key signature stands for two keys, one major and the other minor. The best way to tell whether a piece is in major or minor is to listen to it with your ears. The auditory effect of the minor mode is quite different from that of the major mode, and one of the most things you must do in order to become a musician is to learn to know the difference in sound between major and minor. So far as the notation is concerned the final chord will usually tell you what the key is. If the signature is one flat, then the piece may be either in F major or D minor, and if you will look at the last chord to find out whether it is D or F. The D-F-A this will usually give you the answer to the question.

Since you have never done anything of this sort I advise you to take the following steps: (1) Play the chord F-A-D-C and listen to the difference between it and a major chord, the second a minor one with D-F-A-C again, following it with D-F-A. The first is again a major chord and the second a minor one, in this case being called E minor because the two keys F major and D minor are so closely related. (2) To make this matter of related keys still clearer, play the chords of F major: F-A-C, F-A-C, F-A-C. Now play its relative minor—the scale of C-sharp: D-E, F, G, A, B-flat, C, D, C-sharp. The tones are the same but the effect is quite different. If you don't hear the difference at once, play them alternately several times, listening carefully. (3) Now play other examples of major and minor chords and scales, listening very closely. If possible get someone to play for you without showing you whether the mode is major or minor. You can examine it and try to tell. (4) Now examine a large number of hymn tunes, folk songs, and other piano pieces, first, looking at the final chord of each one, playing this chord, and determining whether it is in the major tonic or the minor tonic (a major tonic is one you will

(Continued on Page 473)

# Adult Beginners Want to Learn

by M. Pearl Waugh

Miss M. Pearl Waugh received her early training in music at the Metropolitan School of Music, Indianapolis, the DeWitt School of Music, Greencastle, Indiana, and at the Sherwood School of Music in Chicago. She followed study in Paris with Wager Swayne and in Berlin with Leopold Godowsky. She studied also with Faldutsky in London and at present is vice-president of the American Methodist Association. Miss Waugh is very active in the Washington (D. C.) Music Teachers' Association.

—Emma's Note.

**I**N AN ETUDE of last year the following news item appeared on the first page:

"Young women pianists employed in overcrowded Washington, D. C., have the opportunity to play for study or recreation in the Singletts' residence of the Y. W. C. A., where six pianos have been placed in practice rooms and may be rented at a nominal rate."

This prompted me to write of my experience teaching many of these young women, as I have been associated with the music work in the Y. W. C. A. since 1926, when a Music Division was added to the Educational Department.

The registration was limited to employed young women, Federal Employees, Secretaries, Teachers, Nurses, Governesses, and so forth; now Waves, Wacs, Spars and other war workers. Many of them are rooming or are living in small apartments with no pianos for practice. The practice rooms were a result of this need. The use of the pianos has not been limited, however, to students in the Music Division.

In the Autumn of 1926 the Y. W. C. A. announced the opening of the Music Division, offering class lessons in Harmony, Music History and Appreciation, Sight Singing, Ear Training and Individual lessons in piano, singing and violin. I was engaged to take the piano pupils and in these almost twenty years have taught more than one thousand different young women. At least half this number have been absolute beginners. It has continued to be a thrilling experience, as I have always agreed with Tobias Matthay, that "it is better for everyone to play a little no matter how inadequate, better educationally, esthetically, and morally than to listen to the finest performance."

## A Strong Desire to Learn

That they do want to learn is one of the greatest assets of the adult beginner. They all say they have "always wanted to play the piano"; but they had no time to study or practice with work in colleges or business schools; they have not had the money; or some have had no pianos in their homes. I tell them at the beginning that anyone can learn to play well enough to give himself and his friends much pleasure, but "Wanting to play" however much, is not enough; persistence and patience are more necessary, and a "backbone as well as a wishbone" is needed.

Many do not continue because they lack this "stick-to-it-iveness." Others stop, as one young woman said, because they find they have more ambition than skill, have time and strength, some stop because they find the daily routine of practice is more than they had bargained for. I tell them that the same amount of mental effort should be given to music study and practice as to any academic subject and quote President Eliot of Harvard, who believed in the arts as education and said, "We should have more of the practical subjects like music and drawing and less grammar and arithmetic. Music rightly taught is the best mind trainer on the list."

It is "up" to the piano teacher to train these adults to "see" and "hear" accurately everything on the printed page. Years ago I had a never-to-be-forgotten

lesson in this with Leopold Godowsky in Berlin. When I did not observe a rest he fairly shouted, "Mon Gout in Himmel! That is pure mental laziness." I had the temerity to say "I have never been called lazy. I was always an honor pupil in school." His reply was, "I'll grant that, but you are not using all your brains at the piano."

There are many assets with every adult beginner, and many individual ones. Some of the general assets



MISS M. PEARL WAUGH WITH A GROUP OF HER ADULT PUPILS  
Miss Sophie Ravenna (at the piano), Miss M. Pearl Waugh standing at left, and Miss Genevieve Wiedersky.

are, as I have given, the "wanting to play"; the "educational background"; the "ability to practice for a longer period at a time than a child, without tiring or losing interest"; they can be "told more than the child"; they can be "told how to criticize their own work." These assets offset all the handicaps.

The first "bugaboo" of adult beginners is self-consciousness. To their various questions about whether they are too old to learn or how long it will take, I tell them that one pupil may accomplish in six months what others will not do as well in two years. That a good hand and arm and fine coordination with a natural "feel" for the keyboard, which some adults do have, is a great help, but the deciding factor in their

progress is "just how" they work, how they use their brains every minute of their practice.

The first step is to get their minds on the "right thing," on the instrument they have chosen to play. Opening the piano the pupil is shown the two separate and distinct parts: the string part—the wires, and the keys. The wires to be played on; the keys to play with. The key extends from the visible black and white surface under the hand to the felt hammer, which strikes the wires to set them in motion.

The pupils are told that the piano is an instrument of percussion and this condition must be redressed with in every note they play. They must learn to take hold of the key, "play with it"—"aim with it," "guide it" to the sound, always with the "intention," the "purpose" of making every sound "come off" as it should. They must listen to the very instant when the hammer reaches the wire for the sound beginning—and listen to its very ending. This exploring with the right use of the key helps the pupils to forget themselves and all self-consciousness is gone.

The handicap of adult beginners most often mentioned by teachers is "lack of coordination." My experience has proven the contrary. The adult as well as the child who has never touched the piano is often well coordinated and much easier to teach than one who has through poor teaching or wrong practice acquired bad muscular habits. "The faults are usually 'stiffness' and 'too much motion'—motion in the wrong place." Few pupils have the patience or persistence to overcome bad muscular habits once they have been acquired over an extended period.

With the adult beginner the danger of these faults can be explained—and the means given whereby they can be avoided. After years of work with adult beginners I can think so I tell them at the beginning that they should be given the same chance for a musical education as the many youthful beginner. I tell them "if music is worth studying, it is worth studying well."

In this I have met with the most eager cooperation, and the curriculum for every adult beginner compares with that of any established music school. The pupil then has a goal to work toward, and they feel they have arrived at something when I say, "Now you could enter the second or third year of any accredited music school."

For the "first" and "second grades" the work is confined to Folk Tunes and to Folk Songs and to simple arrangements of the staff and keyboard. With these are given the small "classics," never simplified arrangements.

The technical work for adult beginners is the same as for children. Much of it given by rote. A few exercises are selected from Schumann or other Preparatory Studies—memorized and transposed as each new scale is begun. The scales, chords and arpeggios are prepared by rote exercises—and not practiced or played on scales until the second grade. The major and minor are taught as the same key—different modes of the same key. If the "form" of the major and "form" of the natural minor are learned and played in the same key—the harmonic and (Continued on Page 466)

# Music in New China

by Pao-Ch'en Lee

Dean, National Conservatory of Music  
Chungking, China

Pao-Ch'en Lee was born in Peiping, July 18, 1907. He received the degree of B.A. from the Yenching University (1930), the degree of B. Sch. Mus. (1937), and the degree of M. Mus. Ed. (February, 1945, as of 1937) from Oberlin Conservatory. He has held many important musical positions in China, and has been a promoter and organizer of many of the progressive musical movements in his native land. In 1941 he organized and was one of the four conductors of the 1,000-Voice Choral Concert in Chungking. In 1942 he organized and conducted the Chungking Five-University Chorus concert tour to Chungking. He has written many books upon choral singing and they have been published in Peiping, Chungking, Hongkong, and Calcutta.

—Enzo's Note.



PAO-CH'EN LEE

WHEN Generalissimo Chiang Kai-shek was kidnapped by the "Young Marshal," Chang Hsueh-sheng, in Siping in December, 1934, and released on Christmas Day two weeks later, taking with him to Nanking the kidnapper as his prisoner, newspapers in this country called this incident a Chinese puzzle. A Chinese puzzle is anything in China that is unimagineable to the Westerner. What should be more of a Chinese puzzle to the Western World, it seems to me, is that China, during her eight long years of unconquerable resistance to the Japanese invasion, has been able to pay more attention to music than she did for the past thousand years. To see a crowd standing on ruins of recently bombed buildings and singing

China had the twelve-tone scale as early as the time of Huangti, who became the first emperor in 2697 B.C. When the most celebrated musical composition *Tu Shao*, was performed during Emperor Shun's reign (2335-2255 B.C.), so the story goes, birds danced, animals skipped about, and phoenixes mythical birds that never existed came to listen. Confucius, the "Benevolent Teacher," heard it performed again about sixteen hundred years later, and for three months he did not know the taste of food. "I did not think," he said, "that music could have been made so excellent as this." There was a special Bureau of Music (*Tu Sou Yüeh*) in the Chou dynasty (1122-222 B.C.) to take charge of musical affairs of the country; the staff, performers, and dancers numbering 1,466 people or more.

Music in Emperor Ming-huang's time (713-755 A.D.) in the Tang dynasty reached its highest peak. Music was divided into ten kinds, and instruments were of more than one hundred varieties. In various services, ceremonies, and banquets, several hundred musicians would accompany about the same number of dancers, forming a most impressive sight and making

the grandest union music of all time. Ming-huang also organized the Imperial Academy of Music and Drama, known as the "Garden of Taste," supervised in person the training of apprentices, and often participated in performances himself. He is therefore known as the most romantic emperor in China. (Incidentally, his famous concubine, Yang Kwei-fei, was considered one of the four most beautiful women in Chinese history.)

## Music in the Past Hundred Years

Chiefly through Christian influence, Western music began to find its way to China about a hundred years ago. One could hear hymn singing in churches, a gramophone record or two of Western music in homes, and once in a while a brass band on the street. As an American friend of mine once told me that year ago he heard a band playing in a funeral procession—American dance tune called, *I wonder Who's Kissing Her Now?* The tune I often heard played in wedding ceremonies when I was a little boy, was a hymn, *We're Met at Jesus' Feet*.

Although the music (Continued on Page 474)



THE CHUNGKING FIVE-UNIVERSITY CHORUS

After a concert given to friends of the Allies in Chungking. The concert was sponsored by the Chinese American Institute of Cultural Relations. The one with Chinese gown, in the center, is Minister Ch'en Li-shu, vice-chairman of the Chinese American Institute. The photo was taken outside the Chungking Bankers Club.

patriotic songs is inconceivable. To see refugees in great distress passing by where the National Conservatory of Music, a Temple to Culture, is in the process of being built is unthinkable. It is again a "Chinese puzzle." These pictures don't seem to fit. Let's go into it a little and convince ourselves that it is neither unimaginable and impossible nor a "Chinese puzzle." And these pictures do fit.

## The Glorious Past

That music in China has been more or less neglected for the past thousand years should not overshadow music's glorious past when it was highly esteemed and considered one of the six fundamental arts.



THE NATIONAL CONSERVATORY ORCHESTRA IN CHUNGKING  
The conductor is Mr. Chin Chien-shen. This is a professional orchestra, giving regular concerts and broadcasts in Chungking. They went to Kuming and Chengtu last year and gave a number of concerts to the American Air Forces.

"FORWARD MARCH WITH MUSIC"

# SUMMER HOLIDAY

Here is a novelty piece of real charm and great natural fluency. Learn it slowly so that you may play it with security and dash. Grade 3½.

Allegretto M.M. ♩ = 132

VERNON LANE

*mf*

*mf*

*f*

*poco rit.*

*mf*

*Fine*

TRIO

*la melodia ben marcato ed espressivo*

*Ped. simile*

*D.C.*

## THE SPANISH SHAWL

Mr. Federer has caught not only the authentic Spanish rhythm, but also the mood of Andalusia. The gorgeous Spanish shawls with their rainbow colors are really imported from China. One still sees them in Madrid, Seville, and Malaga on gala occasions. Observe the *staccato* in this piece. It is important.

Grade 3-4.

Tempo di Tango (♩ = 80)

RALPH FEDERER

*f*

*p*

*f*

*p*

(To Coda)  $\Phi$

*mf sostenuto poco rit* *a tempo* *p*

*mf* *poco* *f* *mf*

*p* *mf* *poco* *f*

*p* *rit. e dim.* *D.S. al*  $\Phi$

**CODA**

*mf* *p* *dolente*

*Vivo* *fff* *pp*

*p* *poco rit* *molto rit. e dim.*

The musical score is written for piano and consists of several systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece begins with a tempo of 'a tempo' and a dynamic of 'mf sostenuto poco rit'. It features several changes in tempo and dynamics, including 'poco', 'f', 'mf', 'p', 'rit. e dim.', and 'molto rit. e dim.'. The piece concludes with a 'Coda' section marked with a double bar line and a 'Coda' symbol, followed by a 'Vivo' section marked with 'fff' and 'pp'.

# THEME FROM POLONAISE

(A-FLAT MAJOR)

In the colorful "A Song to Remember" cinema production featuring the life of Chopin, the leading composition played is the great *Polonaise in A-flat Major*. The following facile arrangement by Henry Levine of the principal themes of this work makes an excellent complete short program number. Grade 5.

FRÉDÉRIC CHOPIN, Op. 53

Arranged by Henry Levine

**Maestoso** (♩=100)  $\frac{5}{3}$

The musical score is written for piano and consists of five systems. The first system is marked 'Maestoso' with a tempo of 100 beats per minute. The second system includes markings for 'cresc.', 'poco rit', and 'fa tempo'. The third system has a tempo marking of '(♩=80)'. The fourth system has a tempo marking of 'più f'. The score includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings.

First system of musical notation. The treble clef staff contains a melodic line with a trill and a grace note. The bass clef staff contains a complex accompaniment with triplets and sixteenth notes. Dynamics include *ff*, *Fine*, *ff*, and *f, pp*. A tempo change to *7/8* is indicated.

Second system of musical notation. The treble clef staff features a vocal line marked *pp* and *sotto voce*. The bass clef staff has a continuous eighth-note accompaniment. The instruction *il basso sempre staccato* is written below the bass staff, and *senza pedale* is written below the first measure.

Third system of musical notation. The treble clef staff continues the vocal melody with various ornaments and slurs. The bass clef staff maintains the eighth-note accompaniment.

Fourth system of musical notation. The treble clef staff shows a melodic line with slurs and ornaments. The instruction *poco a poco cresa* (sic) is written below the first measure. The bass clef staff continues the eighth-note accompaniment.

Fifth system of musical notation. The treble clef staff features a melodic line with slurs and ornaments. The instruction *f* is written below the first measure, and *cresa* (sic) is written below the second measure. The instruction *ff* is written below the third measure, and *poco rit. D.S.* is written below the fourth measure. The bass clef staff continues the eighth-note accompaniment.

# BAGATELLE

## FROM ELEVEN NEW BAGATELLES

The Etude has previously presented others of the "Eleven New Bagatelles" of Ludwig van Beethoven, of which this is Op. 119, No. 8. This short composition is to be played like a song without words. It is a fine study in *legato* without the pedal.

LUDWIG van BEETHOVEN, Op. 119, No. 8

Moderato cantabile

Named for Tumbling Creek in the Southern Appalachian mountain region. Grade 3.

Swiftly, with style! ♩ = 144-160

# TUMBLING CREEK

SARAH LOUISE DITTENHAVER

First system of musical notation. Treble and bass staves. Dynamics: *mf*, *rit*, *fa tempo*. Fingerings and slurs are indicated throughout.

Second system of musical notation. Treble and bass staves. Dynamics: *mf*, *p*. Tempo marking: *Slower (♩ = 54)*. Section marking: *To Coda*. Fingerings and slurs are indicated throughout.

Third system of musical notation. Treble and bass staves. Dynamics: *mp a tempo*, *mf*, *p*, *mp*. Section marking: *A song is heard from the valley.* Fingerings and slurs are indicated throughout.

Fourth system of musical notation. Treble and bass staves. Dynamics: *p*, *pp*, *p*, *pp poco rit*, *mp a tempo*. Section marking: *D.C. al*. Fingerings and slurs are indicated throughout.

Fifth system of musical notation. Treble and bass staves. Dynamics: *f*, *poco rit*, *mf*, *l.h.*. Section marking: *fast as possible*. Fingerings and slurs are indicated throughout.

Sixth system of musical notation. Treble and bass staves. Dynamics: *f*, *mf*, *mp*, *pp*, *l.h.*. Section marking: *CODA*. Fingerings and slurs are indicated throughout.

# VALE MIGNONNE

The composer of *Adoration* shows another phase of his delightful melodic genius in this very artistic and effective valse. Grade 4.

FELIX BOROWSKI

Allegro

*p*  
*con Pedale*  
*esoso.*  
*f*  
*a tempo*  
*poco rall. e dim.*  
*rall.*  
*To Coda*  
*pp*

First system of musical notation. Treble and bass staves. Key signature: one sharp (F#). The music features a complex melodic line in the treble with many accidentals and a more rhythmic bass line. Fingerings are indicated with numbers 1-5. A dynamic marking *crec.* is present.

Second system of musical notation. Treble and bass staves. The treble staff has a melodic line with a *a tempo* marking above it. The bass staff has a *rall.* marking. A dynamic marking *p* is present. Fingerings are indicated with numbers 1-5.

Third system of musical notation. Treble and bass staves. The treble staff continues the melodic line. The bass staff has a more active line. The key signature changes to two sharps (F# and C#).

Fourth system of musical notation. Treble and bass staves. The treble staff has a melodic line. The bass staff has a more active line. A dynamic marking *ff* is present. A marking *D.C. al* with a repeat sign is at the end.

Fifth system of musical notation. Treble and bass staves. The treble staff has a melodic line. The bass staff has a more active line. A dynamic marking *cre* is present. A marking *sempre* is present. A marking *CODA* is present.

Sixth system of musical notation. Treble and bass staves. The treble staff has a melodic line. The bass staff has a more active line. A dynamic marking *ff brillante* is present. The key signature changes to one sharp (F#).

# RUSTLE OF LEAVES

Especially appropriate in August is this tuneful composition which also makes a very attractive "overhand" study. The upper notes, marked *l.h.*, should ring out with a bell-like character. Grade 3.

Andante moderato (♩ = 184)

ROB ROY PEERY

The musical score is written for piano and consists of five systems. Each system has a treble and bass staff. The upper right hand (RH) plays a melodic line with bell-like character, marked *l.h.* (left hand) in the original notation. The lower left hand (LH) provides a harmonic accompaniment. The score includes dynamic markings such as *mp* (mezzo-piano) and *cresc.* (crescendo), and articulation like *simile*. Fingering numbers are provided for many notes. The piece is in the key of G major (one sharp) and 2/4 time signature.



# DREAM VISION

Andante espressivo

RICHARD PURVIS

*p*

VOICE *mp*

I see her face. my la - dy

fair, With rose-hued hands, and silk-en hair, and though she

*cresc.*

smiles and beck-ons to me I sigh, for 'tis but a vis-ion I

*p-f*

*p molto legato*

*poco a poco*

*smorzando*

# WHAT A FRIEND WE HAVE IN JESUS

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CHARLES CONVERSE  
Arr. by William M. Felton

Moderately

MANUALS

PEDAL

Ped. 4-1

Sw.  
(11) Trem.

mf  
Gt. Horn  
(10)

Gt. Full without Reeds

Melodia  
(2)

mf  
(11)

Ped. 6-4

f  
poco rit.

Sw. Strings  
(11)

Slower

*mf* Gt. Dulciana  
(2)

*mp*

*reduce Ped.*

## CIRCUS DAY

DONALD HEINS

Brightly

VIOLIN

PIANO

*f* *mf* *f* *mf*

*p* *f*

*p* *p* *f*

*mf* *f*

(To God)

pizz. arco pizz. cresc. 2d time *p*  
*f* *f* 2d time *p*  
*f*  
 pizz. arco pizz. arco *D. C. al*  
*mf*  
 Coda *p e stacc.*  
*f* *ff* *ff*

# CHEERIO

SECONDO

SARAH COLEMAN BRAGDON

Quickly M. M.  $\text{♩} = 104$

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# THE KING OF LOVE MY SHEPHERD IS

SECONDO

Henry W. Baker

JOHN R. DYKES  
Arr. by Ada Richter

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# CHEERIO

PRIMO

SARAH COLEMAN BRAGDON

Quickly M. M.  $\text{♩} = 104$

*mf*

*Fine* *f*

*rit.* *D.C.*

# THE KING OF LOVE MY SHEPHERD IS

Henry W. Baker

PRIMO

JOHN B. DYKES  
Arr. by Ada Richter

*mf*

The King of love my Shep-herd is, Whose good-ness fail-eth nev-er; I

noth-ing lack if I am His, And He is mine for-ev-er.

Grade 1.

## MY NEW SHOES

ANITA C. TIBBITTS

Moderato (♩ = 80)

Please just look at my new shoes. Hear me stamp as you clap! All to - geth - er

here we go; Tap and clap and tap, tap. Now it sounds so ver - y soft!

I can make it loud, too. I'm quite sure you think it's fine What my new shoes can do!

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## SKIPPING FINGERS

Grade 2.

Gay and light M.M. ♩ = 138

MATILDA EIDT

I can make it loud, too. I'm quite sure you think it's fine What my new shoes can do!

here we go; Tap and clap and tap, tap. Now it sounds so ver - y soft!

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THE MTD

Grade 14.

# SANDMAN'S NEAR

ELLA KETTERER

Moderato (♩ = 54)

# ELVES IN THE MOONLIGHT

Grade 2 1/2.

Vivace M.M. ♩ = 96

STANFORD KING

The musical score is written for piano and consists of five systems. The key signature is one flat (B-flat) and the time signature is 2/4. The tempo is marked 'Vivace M.M. ♩ = 96'. The score includes various musical notations such as triplets, slurs, and dynamic markings like *p*, *mp*, *mf*, and *f*. The piece is marked 'Vivace M.M. ♩ = 96'. The score includes various musical notations such as triplets, slurs, and dynamic markings like *p*, *mp*, *mf*, and *f*. The piece is marked 'Vivace M.M. ♩ = 96'.

## The Teacher's Round Table

(Continued from Page 432)

### From Costa Rica

I've been a Round Tableer for three years, and I love it! I, too, have some problems.

1. What to do with a girl who reads well but plays an octave off?

A. What to do when a pupil knows a piece well, but forgets it in the recital? A teacher who studied in an English conservatory told me she was told that memorizing is a new-fangled idea; that the old masters used music that someone else played by memory and so everyone has to do it now, so they won't look as though they were dumb. . . . I've always regarded memory work. What about—Mrs. E. H. Costa Rica.

3. That's been the trouble too long in the piano-teaching world. . . . Someone is always being told by someone who has been told by someone else to hold his hands in a certain fixed position, to fall on or whisk the keys, to repeat an exercise thirty-two times, or to do any of the hundred false things which have been perpetrated by teachers of past generations. . . . As a consequence piano teaching has often degenerated into a vicious circle of stupid, unground, parrot-talk hours pious. So, to heck with all those cross-backs and their theories! What did the old "pedagogues" know about the conditions under which we live—the present day necessity for economy in learning processes, for swift, instinct thinking, for mental challenge and stimulation, and all the other factors in modern education?

That ancient not-playing-by-memory custom is one of those silly old clichés.

Let's use our own intelligences for a change. Ask yourself some questions: How many artists or pianists play in public with notes? Why do almost all of them play without notes? Do you prefer to play with notes or not? If you want to use notes, why shouldn't you?

In other words, music is studied for pleasure and release. . . . Therefore, continue to do as you have done—teach your pupils to play both with notes and without notes. . . . If they are persuaded

that they can play more freely, happily or easily without notes, let them play that way. If taking the music away from them ruins their fun and zest, let them use their notes.

The reasons that most persons prefer to play by memory are obvious: the formidable "eye" compilation being removed, and the music rack (of a grand piano) set down flat, they actually hear much better. . . . They feel less cramped, less constricted. . . . For most of them the danger of memory lapse is many times offset by the compensating freedom which release from the printed page affords.

2. Perhaps here is a case in point. . . . This pupil may be one of those who should use notes. In the stress and excitement of the recital she may need the music-crutch to bolster her confidence. As you know, some players prefer to have the notes on the rack even if they never glance at them. . . . I can attest to the fact that this is a very comforting feeling!

1. Golly! I don't know how to answer that one except to recommend trying to have the pupil locate the beginning of each piece by relating the music staff with the piano-maker's sign on the fall-board of the instrument. On a Steinway piano, for instance, the first "S" comes almost exactly at middle C. . . . Certainly such a prop is foolproof! . . . If a piece began thus:



she could orientate herself by saying aloud, "Right hand, first G above middle C, left hand, first G and C below the middle C"—putting her fingers on the keys as she talks. . . . But just upon her actually speaking the locations before she touches the keys.

## The Philosophy of Sound

(Continued from Page 436)

have us all the "black notes" and a crazy chromatic scale. The pure-tone scale of Ptolemy Claudius was still in use, and because of this B-flat could not be used for D-sharp, nor B-flat for A-sharp, nor C-sharp for A-flat. So about the end of the sixteenth century, the "even-tempered" scale came up for discussion, with volcanic explosiveness.

### The Even-Tempered Scale

The even-tempered scale can be explained quite simply. There are twelve semitones in the chromatic scale and twelve inches to the foot. So the scale is even-tempered when its steps were evenly spaced, one "inch" for each semitone and two "inches" for each whole tone. That makes the flats and sharps interchangeable with one black key for both, and that's all there is to it.

The difference between the even-tempered and the pure-tone scale (which is also slightly tempered) is in the spacing. The Ptolemy pure-tone has two sorts of whole-tone: a Major (M) and a minor (m); and a fairly wide Semitone (S). The spacing then is as follows:

Major Scale: C D E F G A B C  
Spacing: M m S M m m S

Each has its advantages and disadvantages. With the even-tempered the same key can be used for sharp or flat, permitting free modulation; with the result, its critics say, that its harmonies are dulled and all sound alike in any key. The pure-tone scale has pure natural harmonics, as anybody will agree who has heard on a copella Russian

(Continued on Page 478)

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## Things Some Teachers Ought to Know

(Continued from Page 434)

try to play, no nothing grand, but good old Tinkie, Tinkie Little Star out of the beginner's book.

Group activities have an even greater appeal for children than they do for adults, and many elements of musical knowledge could be taught in classes. Obviously, the major function of a class should be to give children practical experience in the form of playing duets, but watching my own children has made me feel that simple harmony would also be important. Children pick up tunes easily and they enjoy singing them out on the piano. They would get even more pleasure out of this if they could experiment successfully with their own simple arrangements.

Children are very sensitive to the operation of the pleasure-pain principle, and in music lessons as commonly given, the pain aspect tends to predominate. What pleasure there is, is on the level of the adult and the talented child, not on that of the normal child. I agree that in two years of my kind of lessons the child would not progress half as far technically as the child taught by the usual methods. On the other hand, the child who has lessons for four or five years will play more in the long run than the child who breaks off at the end of two years. The open piano is a drawing card second only to the ice-cream in our essentially unmusical household. Every child who enters the house sooner or later begins to fool around on it. The preservation and gradual development of this spirit, not technical proficiency alone, should be the aim of music lessons for the average child.

## The Art of Song Accompaniment

(Continued from Page 435)

been given a much more restrained background. The stressing of such points may strike some readers as platitudinous, but they are so often neglected that one is driven to conclude that they are among those thirty thousand commonplaces which many people forget because of their very obviousness.

To be alert to all rhythms and color marks, in short, to all marked rubato, is only half the battle. The accompanist must "feel" the singer's rubato as sympathetically as possible—often no easy task—and, unless he knows the song intimately, must read all three staves, not merely his own two, plus the words of the voice-part, and listen intently to the singer. By listening intelligently, he may gather, from the way the singer begins to shape a phrase, a fair idea as to what he will make of it as a whole—what it will lift, the way he will approach and leave the climax-note. The accompanist must know this, feel this, beforehand.

Close attention to the singer's interpretation is just as necessary in the case of someone with whom the accompanist has previously played the song, as in that of a stranger he is accompanying at sight. Few musicians, unless they are too mechanical to be true artists, in-

terpret a piece twice in succession in precisely the same way. The total effect may be the same; there may be no conscious variation; but, perceptible or not, there are likely to be differences, and the accompanist must not be insensitive to them.

It is not uncommon for a singer to practice a song carefully in one way and then to sing it at a concert in another. The change may be unconscious, due to nervousness, or it may be a sudden burst of fresh insight, but the accompanist must be prepared for the phenomenon. Tempos are often quite unconsciously changed in the hall, and the accompanist must not try to hurry the singer because he is not taking things at just the tempo to which he is accustomed. On the other hand, one must remember that every song has its all-pervading pulse, modified in detail as it may be. The piano part must not be slowed down where the singer has long sustained the song, and an increasing tendency to broaden out at such points must be guarded against. A well planned accompaniment should give the singer as much support in rhythm as in intonation.

The piano part must be used more economically in accompanying than in solo playing. Above all, one must remember that in accompanying, as in singing a song and as in most things where art is concerned, the whole, despite all that the mathematicians may say, is a great deal more than the sum of the parts.

## Adult Beginners Want to Learn

(Continued from Page 442)

melodic forms of the minor added—after the natural "tritone" is understood—no difficulty need ever be found in the scales.

Years of examining pupils in high schools for "major music credits" gives me reason to agree with Theodore West, Editor of the Junior Department of *The Froze*, who once said in a lecture: Music Teachers in Washington—that is even Washington—do not know the difference between the scales and the pedal; were the points—that teaching the major and minor as the same key solved the problem with the scales. With every new scale the simple chord—two—three—four—the pupil told to "explore" with them in playing accompaniments.

My work with adult beginners this past year has been unusually gratifying. Tan who came in October—after half-hour lessons and one hour practice each day—was able to play the "Christmas Carols" in Ada Richter's book published by Theodore Presser Co. Genevieve—twenty-two—who is Polish, has finished the "first grade" work in twelve weeks. Sophie—twenty—Korea, has covered the same ground in Hannibal, Missouri, is after five months, no more an adult beginner, as she has begun the "third grade" work. I sent this article to her and asked if she would (Continued on Page 440)

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## The Boys' Choir

(Continued from Page 437)

of course, forbid the use of women at the altar, and for them there is no choice in the matter. But many denominations are using girl choristers—anywhere from six to sixteen years of age—and are devising beautiful programs. A boys' choir produces a larger tone, but girls' choirs have a lovely quality and lend themselves well to such services as they are permitted to take part in. And the girl choristers, at eighteen or so, with well established, well "set" vocal techniques.

"The secret in working with children, to my mind, lies in making them want to sing. The greatest patience and good will are necessary. From the choir master's attitude grows the enthusiasm of the boys. If he stimulates that enthusiasm, half the battle is won."

## The Place of Music in Military Hospitals

(Continued from Page 433)

combination, a violin and a piano with one or two soft-voiced instruments in the best. Of all instruments the piano is best liked and best tolerated. Vocal music, except in the case of the very popular singers, is not accepted as well as instrumental music. Soprano, unfortunately, are not very popular, and this includes some of the great operatic stars. The patients are not inspired nor soothed by

the high notes which invariably creep into their songs. It has been found that soprano sing many more operatic numbers than any other type of singer, and in spite of what the singers and critics may say, very few of the patients like operatic numbers. They feel that the singer is gratifying a personal desire to show off and thus is lacking in sincerity, a quality which is sensed so quickly by the boys. Sopranos could easily correct this condition.

There is a tendency on the part of medical officers and many trained musicians to disparage popular and swing music and its influence, and to class all of it as trash. Perhaps this is because most of them are beyond middle life. However, when groups of young soldiers in hundreds of Post Exchanges all over the country will stand around and deposit as many as twelve nickels in a juke box to hear the same tune many times over and over again, or go to a dance and simply sit around and listen to the orchestra, the influence of such music cannot be denied. Unfortunately very few of the medical officers, and practically none of the trained musicians ever actually visit these Post Exchanges at night to find out what the boys really like. Unfortunately also, many musicians in disreputable popular music pick upon the very poorest examples of amaze pleasing novelty and hold it up to scorn, and base their opinion on such of it as is really trash. Just as the boys in scoffing at operatic or classical numbers invariably pick on one that is a symphonic outrage such as the *Jewel Song*, and overlook the truly beautiful things. Millions of our boys want away whistling popular, general music, and they will come back with the

same kind of songs in their hearts. Songs which live with these boys cannot be trash.

No one would be so foolish as to say that our wounded boys want or need nothing but popular or swing music, and surely no one would urge artists and performers of classical music to attempt to go modern and present swing music. But it is recommended that such trained musicians cease to turn up their noses at popular music, and begin to use better judgment in considering the desires of the patients and present their numbers sincerely for the benefit of the patients rather than for culture and self-gratification.

The young person's sense of rhythm is more acute than that of an older person, or at least he has a greater desire for accentuated rhythm. Therefore, if the patient needs the stimulation of rhythm, modern music should be used, for only it has the accentuation which the young soldier understands and feels. Only modern music furnishes the rhythm he desires.

Music when judiciously utilized can do much for neuropsychiatric patients because certain melodies or words may bring about associations of a favorable nature. It is the revival of these basic realities which often aids in making such patients more accessible for the neuropsychiatrist, and builds a bridge across which there may be a meeting of the minds.

The Army has learned some specific procedures in such cases. Much of this work has been done by First Lieutenant Guy V. R. Marziner of the Special Service. The writer has worked intimately

with him in preparing the official doctrine on the use of music in Army hospitals.

Here are the outstanding things the groups must be small and without outsiders, especially in the early stages. It has been learned that, in general, the piano, played rather softly, is the most acceptable instrument. Small string ensembles are next in line. Vocal music is not generally acceptable at first. For the music, it has been found that simple folk songs played on the piano are by far the safest and best in the early stages in these neuropsychiatric cases. These folk songs are generally unknown to most of the soldiers. They seem to resupply, or reactivate the mother-child complex, and temporarily to offer the same sort of comfort that the child gets when his mother kisses his hurt finger.

## The Proper Approach Important

A very simple, friendly approach with a short explanation of the age and origin given pleasure and contentment to so many generations, is often very helpful to the men. After getting the attention of the patients through these old folk songs, it is generally easy to progress to the shorter melodic numbers of the masters. Longer numbers should never be used.

Minor keys and accentuated rhythms should be avoided in these words. The music should be simple and melodic, and always softer than in other words. At (Continued on Page 440)



# "Mr. Piano" Writes His Autobiography

(Continued from Page 428)

same result by wrapping the steel string with copper or soft iron wire. The density, thus increased, makes the low tone needed and compensates for the lack of length.

Perhaps you have noticed when you looked into the piano that each of my high tones is produced by three strings tuned in unison. My lower tones require only two strings, while my lowest bass notes (where more room is needed for their wide vibrations) use only one string. You can see that I have a good reason to be fussy about being built strongly when I tell you that together my strings exert a tension from twenty-five tons (on a poorly strung instrument) to as high as forty tons on the best grand.

People talk a lot about my action. By this they mean the organization of my levers, rods and hammers. Of course they must be perfect, individually and in their relation to each other if they are to co-ordinate perfectly in producing any tone. Unless my action has lightness it will tire you unnecessarily when you play. The weight the great master Chopin, used; two and one-half ounces of weight at the front edge of the key required to play middle C the lightest pianissimo, is the favored standard. My action must be sensitive and rapid in its response to the force you apply or remove from my keys.

## Hammers and Keyboard

Basewood, ash, cherry, and cedar have given way to American rock maple as a favorite wood for my action. Here again I insist the grain of the wood be carefully planned to keep me from expanding under unfavorable temperatures. For my hammers, a wedge-shaped head of wood is covered with two layers of felt. The covering is lighter for my higher notes, thicker for my lower notes. I have

forty-eight of these hammers to make up my usual seven octave, three note range on most pianos.

Now to tell you more about the part of me which is most in view, my keyboard. Strips of white pine, with the grain running toward the finished key, are glued in place as the beginning. After they are correctly spaced, the ivory or ebony coverings are glued in place. Within my case you will notice that the levers cannot be paralleled as the keys do because of the different angles at which they must strike the strings.

Sixteen tunings are given my strings before they are drawn to just a bit less than the breaking point, to standard tension. If the result is still not satisfactory, attention is directed to my hammers. Sometimes the hammers are brought out too many harmonics. My felt hammers are then pricked a bit to soften the felt at this point of contact with the string. Tule dampers are given my harmonics giving me a better tone.

I had many failures until 1833 when a method of relieving tension on me was discovered. They decided to stretch the

bass strings diagonally over my treble strings. This made possible greater length as well as equalizing the strain on my frame. My bridge was then able to be moved nearer the center of my sounding board and that made an improvement in the tone quality I produced.

Perhaps you have wondered just how my keys produce the sound. The action of my key is that of a lever. My key when it becomes a lever which tosses the hammer is then allowed, by the action, to drop back slightly from the string. Though my strings can vibrate free. When you release my key the damper which is raised falls back into place and stops the tone.

## Concerning the Pedals

At times you may like to sustain this free vibration and to increase the volume of my tone. Then you press the damper pedal, which is sometimes called, incorrectly, the loud pedal. That lifts the felt dampers from the strings, allowing them to vibrate in sympathy with my other strings, and giving me the appearance of extension. My extreme upper action, as their shortness allows them to vibrate only briefly, making dampers unnecessary. Soft pedals on grands shift my action to one side so that the hammers strike only two of the three strings. In the tone to the strings when the soft pedal is pressed so that the stroke lacks the usual force.

Between my soft and damper pedals on many pianos is found the sostenuto pedal. A tone must be struck first, then the sostenuto pedal pressed. It will sustain this tone while your hands are busy with other chords. Most sostenuto pedals affect only the bass.

Contrary to the opinion of many I say tone once the key has been struck. Sometimes players move their fingers about as if to produce some unusual effect after striking the key, but it cannot be done.

Two main methods of practicing me have held world attention. Leontovitch, of finger extension, taught the importance of finger articulation. Another, Breithaupt, taught it is difficult of arm and hand placed on the key; without how any fine touch can result without the development of finger agility, power and independence.

Experimentation goes on to improve my electronics have been used to do away with my sounding board, depending on the place on an outlet for amplification. They put on a knob which enables the player to swell the volume after the tone has been played. The earphone can hear the practicing.

Perhaps you have gathered that I am very proud of the path they have done on my demands of modern pianists. Each feature of my construction is planned by the quality of my construction. The physical qualities of my parts considered. My demand for my parts considered. My parts have succeeded. I am going into more and more shows taking a leading role, which makes me happiest of motives that a nation will, and I have precise really the gifts of art and science. And I think I'm one of them, for I am the modern pianoforte.

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expression and self-support. The goal of the musician is to provide inspiration for the community.

To provide this inspiration, to make the best music possible, we should realize that the making of music depends upon the sheerly mechanical skill with which performers manage their instruments and their voices. Music is the result of these technical skills—and the technical skills must come first. It seems to me that many teachers lose sight of this. They confuse the inspiration of music with the primary task of teaching people, in the best engineering manner possible, to attain the greatest mechanical skill with the least amount of effort. I am heartily tired of the time-honored cliche that still exist in this field of purely technical, or mechanical, approach. We hear that no one system can be the right one, since no two pairs of hands are built alike. We hear repetitions of the "Play it with your nose, as long as it sounds right" story. That doesn't satisfy me! No two pairs of feet sound the same, yet we all learn to walk according to the same mechanical principles. And we don't pay fees to an instrumental teacher in order to be told to play with our nose. There is some superior method of playing each instrument, and that is what the student is entitled to be shown. Unless he is shown, he will not make music. "Nose" anecdotes notwithstanding. The teaching of music is another branch of the subject and has nothing to do with the mechanical approach to instrumental techniques. Certainly, if one hopes to become a musician, he must master the literary aspects of his art as well as the mechanics of performance. As this poet must know literary tradition as well as rules of syntax. But the purpose of, and the approach to, the two fields must be kept separate.

### An Important Step

Certainly, there are differences of opinion as to what constitutes the best mechanical procedure. However, my experience has convinced me that there is one best procedure for each instrument. In second place, then, I believe that our music schools should be schools, in the classic sense. Each should represent a cohesive school of thought in the teaching of the various instruments, instead of standing as mere shelters for individual teachers who follow individual ideas, and "methods" of their own. We all know the complete bewilderment that results when a student who has been used to the method of Mr. X is suddenly assigned to Mr. Y, after a few years, and has to grope his way into another method. Let us climb out of such general confusion and develop schools, in the true sense of the term.

The first pedagogical step in such a school would be to separate music from the mechanics of playing instruments—not in the time of teaching the two, but in the approach to them. It is not only possible but very beneficial to allow the young student to train his ear to sounds,

his mind to solfège, and his system to music at the same time that he learns to manage his fingers and his lips. The point is that the teacher should distinguish clearly between the purpose of the two kinds of study, just as, in school, the teacher gives lessons in arithmetic and in geography without confusing their very different values. Our second step is to arrive at the best considered and most efficient mechanical approach to our instruments. We need to get rid of a confusion of many "methods" and build a sound school of thought. We need to thresh out differences of "method" so that we may give our students those principles which will enable them to approach the sheer mechanics of their playing so naturally, so correctly, so wholesomely that "finger work" will flourish after lesson days are over, as a foundation for the music-making that enriches later life.

How is this to be done? There are a number of ways. Perhaps we need a National Music Service, comparable to our greatest artists and industries. Let us about teaching! (Artists sometimes forget students, eager to show them the way.) Perhaps we need a series of public custom forums, where methods could be strated, reasons explained and demonstrations based on the best systems (or new brought to light, not as many "methods" but as the soundest present means of securing the best results) avoiding the mechanical disaster that results from a confusion of methods.

According to the Auer method, for example, the shoulder must never be used to hold the violin—yet one of Auer's most my opinion, one must use the shoulder, a natural clamp to the collarbone, to form slipping. Who is right? Why? Let's prove mechanical questions be discussed, then constrained, and possibly settled? When I hear one of the greatest violinists in the world (never mind who it was) and a bowing arm was held "A-hu," we said, "that is the secret of his wonderful tone!" fingers out straight. In later years, I had once sustained an injury to his right hand and could not bend his fingers in posture and tone. A relation between a pianist uses the "relaxed" method—terms of the "whole hand" and not "finger action"—another "low finger action."

I believe that in the sheerly mechanical manipulation of every instrument physical principles—and as fundamental as applied physics. The importance of this is to extend thought on them for all who wish to learn and to clarify solves (later) through logic. Of course, the question arises: whose pronouncements on the subject shall be accepted as standard? Shall we follow the trumpet technician that follow the instrument lips, or the method that derives most support from the lower lip, thus auto-

matically asking the trumpet down-ward? Shall I follow this technique back "under" the valve into the chambers back of the nose? I have my own views, of course; others have theirs; and so the basis of a discussion is set! I believe in following the trumpet reed, like a bugle, with even two-lip pressure, for greater clarity and purity of tone, because blowing down mutes the tone. I believe in "sending" the voice nowhere at all, but in opening the mouth freely, naturally, for the well-sustained emission of correctly enunciated syllables. As I have just said, others may disagree with me—but in this case, free, democratic difference of opinion is not quite enough! We need something more than the right to express ourselves. We need a service, or an academy, or a forum, or something by virtue of which these enormously vital questions of mechanics can be reasoned and demonstrated, so that our students may be helped instead of confused—so that pupils who change from Mr. X. to Mr. Y., and musicians who go from the A. Orchestra to the B. Band, will not be so bewildered that they feel like giving up altogether. There must be time and attention given to the clarification of the natural means of approaching instruments.

Naturally, those who took part in my proposed forums should be compensated—a national movement might provide fees; an open forum might collect admissions; some generous souls might be willing with a return in prestige value. And there should be no compulsion in the matter. But it seems to me that anyone interested in music at all, would be heartily glad to get these questions on the table—for the sake of the music which, while in itself no part of mechanical approaches, cannot flourish without them. Then I foresee an end to fads in teaching, the beginning of a sound philosophy of music, and the development of the personal, nonprofessional participation in music which alone can make a nation truly musical. Let's remember that the function of music is to serve the community as a whole!

## The Philosophy of Sound

(Continued From Page 465)

Choir. But modulation is very limited and variety of harmony must be obtained by different "modes" of arranging the notes of the same scale: A, B, C, D, E, F, G.

The conflict is the old one between the Pythagorean mathematicians and the followers of Aristoxenus, who insisted that the human ear demands modifications of mathematically derived scales. There is no final answer, because, as Sir James Jeans plaintively remarks in his "Science and Music," we don't yet know what a consonance is; or as Helmholtz observes, harmonic preferences change with different generations. They are changing now again.

All this time, up to the dawn of the nineteenth century, pitch-range was measured in string- or wire-lengths by means of the Pythagorean monochord. But after 1700, Joseph Sauveur, born a deaf-mute who learned to speak at the age of seven, but not to hear, worked out

the absolute arithmetical values of the frequencies with which waves vibrate per second. He also, by the way, gave us the word "acoustics," which means listening—something he could not do himself.

Measurement by frequencies enormously facilitated acoustical research both in theory and practice; so that the electric age began resting on a broad platform of knowledge facilitating yet further advances with cumulative speed. Once electrically came, frequency-measurement of pitch-range permitted also the measurement of volume range. This very complicated process is best explained by analogy.

### Advances in the Electric Age

We all know that if a stone is dropped into a still pool, waves circle out till they hit the shore. The force with which they strike varies with their size and the amount of pressure behind them. So it is with musical sound waves rhythmically striding our ear drums which are cushioned by air enclosed in the tube-like vestibule of the ear. Such waves varying in frequency from sixteen to sixteen thousand or more per second, also vary in pressure and size and in pressure that is astronomical figures. The units vary in measurement are in logarithms and are named after Alexander Graham Bell, inventor of the telephone which made such measurement between the "directness" of hearing and the "unsharpness" of hearing necessary. The combined measurement of pitch-range and volume-range would greatly have aided Sauveur. Beethoven and Edison for they are now used in measuring loss of hearing and the sensitivity in electric earphones needed to rectify the loss.

Muscle differs from all the other arts inexact speech in being invisible and inexact. It came out of the thin air. We struggle to have light for knowledge all the way down the centuries, against human prejudices as well as the inscrutability of nature's laws. Out of this knowledge came music, the noblest abstract premonition of the human struggle for goodness, truth and beauty; and protection against the most murderous means of destroying by land, sea and air, ever invented, or even conceived by the fiendish butcher of Berchtesgaden.

## Questions and Answers

(Continued From Page 442)

find many more examples of major than minor, but you will find enough pieces in minor so as to make it worth while. 2. In some states a piano teacher has to be certified, but in most places there is no restriction or restriction whatever, and that is the reason there are so many poor music teachers!

We commendation each other in this life of show, puffing, advertisement, and manufacture of public opinion; and excellence is lost sight of in the hunger for sudden performance and praise! —EDGEMOND

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Professor was quite looked down upon during the past hundred years, still Chinese operas and ballads like *Pi Huang* and *Ta Ku* drew the largest number of enthusiasts and admirers. *Pi Huang*, or *Ching Ch'eng*, meaning Peking tunes, was so popular all over the country that practically everybody could sing a few famous lines. Operatic tunes of this type could be heard in tea houses, restaurants, hotels, homes, streets, farms—in fact, everywhere; and Milan in Italy is not the only place in the world where one can hear a street-sweeper singing an operatic aria while cleaning the streets.

Western music has long since stopped "teking" into China—now it just pours in. The sound film, radio, and phonograph are some of its favorite channels. Many Chinese begin to like Western music better than their own. On the other hand, there are also many who lament the fact that Chinese music is in danger of being superseded by Western music and hold a strong resentment against the latter.

### The Singing Movement

Our first attempt in training music teachers began in the establishment of a music department in the Peiking Higher Normal University for Women in 1920. We established our first conservatory of music in 1925. According to a study I made, there were, in 1934, one hundred and thirty-two conservatories of music in national institutions of college standing, including the National Conservatory of Music in Shanghai; or one music student in every four hundred students of college standing. We turned out about an average of thirty music graduates in one year to meet the needs of music teachers in 3,125 secondary schools. Music as a school subject gains an uply and a new meaning in the eyes of the young, awakened to the importance of music education in the new educational scheme.

[illegible]

Singing movements started all over the country practically at the same time. My Yu-Ying Academy boys' glee club in Peiping toured the south in 1934, giving a series of patriotic concerts. We had a Peiping fourteen-school-joint-chorus of nearly a thousand voices, giving an open-

air concert in front of the Palace of Supreme Harmony in the picturesque Forbidden City in 1935. In 1936, at the request of the National Government, the Yenching University Chorus of Peiping, the National Conservatory Chorus of Shanghai, and the Nanking Songsters gave a three-day choral festival in the newly built People's Assembly Hall in Nanking.

We have certainly set our battle-cries to music, and we have certainly been singing them with all our hearts. Because, when "indignation fills the heart of all of our countrymen," and "it has passed what men can endure," as two famous war songs go, singing was found to be the best emotional outlet.

Music underwent a real test in 1937 when the Sino-Japanese war finally broke out. Would people still sing when their houses were bombed, their properties confiscated, and they were told to flee? Yes, people would; and music stood the test magnificently! Music has been even more severely tested than hindered in a period when the Chinese has to put up a most unbelievable resistance to the most powerful and most painful loss of lives and to face a value of music as a great unifier and a stimulator and in keeping up the morale of the people. The Chinese is re-found and the program has it. I know it because I was in Free China from 1942 to 1944, and I saw with my very eyes and ears the very facts what happened there in the field. I know it because I had the good fortune to participate in many of the musical activities in Free China during these six years.

### The Demand for Choral Leaders

1933, The Demand for choral leaders was so high that the Committee on Music Education of the Ministry of Education, and the Federation of Musicians Association, and the Chinese YMCA leaders, on many sessions of the YMCAs, turned out large numbers of choral leaders. Many of these choral leaders during intermission to lead students in public squares, parks, and singing crowd in where they gathered to towns and villages and spread the gospel of singing. And, quite a few of my pleasant surprise, got music-teaching positions in elementary or high schools.

Because

[illegible]

These rate values are clearly clustered, indicating that the two groups are clearly distinct.



# The World of Music

"Music News from Everywhere"

**ARTHUR RODZINSKI**, musical director of the New York Philharmonic-Symphony Orchestra, will make his first appearance in Syracuse, New York, when he will direct the opening concert of the Rochester Philharmonic Symphony Orchestra's 1945-46 season in November. Other guest conductors for the season will be Sir Thomas Beecham, Leonard Bernstein, Dimitri Mitropoulos, and Guy Fraser Harrison.



GUY FRASER HARRISON

**BETTY LOU KROONE**, a fourteen-year-old pianist of Portland, Oregon, is announced as the winner of the sixth annual Edgar Stillman Kelley Junior Scholarship Auditions. The scholarship carries with it two hundred and fifty dollars tuition for the first year, and is renewable for the succeeding two years if the pupil's improvement warrants.

**ROBERT STOLZ**, Viennese composer of many popular hits including *Two Hearts in Three-Quarter Time*, has received from The Academy of Motion Pictures Arts and Sciences the nomination for the 1945 Academy Award for the score which he composed for the motion picture, "It Happened Tomorrow."

**THE SADLERS WELLS THEATRE** in London was the scene early in June of a brilliant history-making event, when it opened its doors for the first time in nearly five years for the world premiere of Benjamin Britten's new opera, "Peter Grimes." This is the first new opera by a native British composer since Vaughan Williams' "The Poisoned Kiss" was produced in London nearly ten years ago.

**ERNO RAPEE**, composer, and musical director of the Radio City Music Hall since its opening in 1932, died June 26 in New York City. Mr. Rapee was born in Budapest, Hungary, and began his career first as a pianist, making his debut as soloist with the Vienna Philharmonic Orchestra in 1900. From 1910 to 1920 he conducted theater orchestras in New York City, followed by a year at the Fox Theatre in Philadelphia. In 1927 he conducted the opening performances of the Roxy Theatre in New York City and later was active in Hollywood, where he was musical director of Warner Brothers and First National. Mr. Rapee appeared as guest conductor of most of the major symphony orchestras of the United States. He was the composer of over one hundred selections.

**MISS PAULA LEVINGER**, dramatic soprano, a student at the Cincinnati College of Music, and Miss Eunice Podis (Mrs. Robert Weiskopf) of Cleveland Heights, Ohio, pianist, were the winners in the finals of the 1945 Biennial Young Artists Auditions of the National Federation of Music Clubs, held in May in New York City. Each will have a solo appearance with the General Motors Symphony of the Air. No winner was declared in the violin classification, but the two finalists, Miriam Burroughs, and Robert Rude, were given awards of two hundred and fifty dollars each.

**HELEN DUNNE**, famous stage and screen actress, and Edward Johnson, General Manager of the Metropolitan Opera Association, were awarded honorary degrees of Doctor of Music at the seventy-eighth annual commencement exercises of the Chicago Musical College.

## THE UNIVERSITY OF TEXAS

**MUSIC EDUCATORS** two-day conference to be held in Austin, Aug. 1-2, will have eight leading music educators from various parts of the country as guest lecturers. They will include Noble Cain of Chicago; Charles B. Richter of the University of Iowa; L. Bruce Jones, Little Rock, Arkansas; Dr. Jesse Knudsen, Syracuse University; John Kendall, Deaver Public Schools; Miss Sadie Rafferty, Evanston, Illinois; Miss Miriam Pligg, Dallas, Texas; and Dr. Lena Milam, Beaumont, Texas.



NOBLE CAIN

**THE BACH-MOZART FESTIVAL**, being presented at Tanglewood, Lenox, Massachusetts, under Serge Koussevitzky, on three consecutive week-end evenings, July 28 and closing August 12, has among its soloists Alexander Zverovsky, Alexander Brailowsky, Robert Casadesu, Lukas Foss, Abram Chasins, and Constantine Klose, piano; William Kroll and Richard Burgin, violin; A. Velose and Jean LeFranc, violoncelle; Georges Laurent, flute; and Fernand Gillet, oboe.

"MUSIC IN INDUSTRY" was the subject of three round-table discussions during June at the Institute of Musical Art, New York City. The conference was directed by Wheeler Bookout, conductor, former music consultant of the War Production Board in Washington. Such problems as program making, use of employees' questionnaires, transcriptions, recordings, labor relations, and mechanical improvements were discussed.

**PAUL HINDENBURG** received the honorary degree of Doctor of Music from the Philadelphia Musical Academy at the commencement exercises in June.

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# Junior's Studio

Edited by

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## Fun in Music

by  
Paul Fouquet

BOBBY stared at the portrait of Beethoven that hung on the wall above the piano. Then he turned to his Uncle John who was in the room with him. "Uncle John, in all the pictures of Beethoven I've seen, he appears to be frowning. Was he always so very serious? Didn't he ever laugh and have fun?"

"Of course he did, Bob. Although Beethoven's life was far from happy owing to family troubles and his deafness, he was, like most of our great composers, fun loving and enjoyed jokes and pranks. This gay side of Beethoven's life is reflected in many of his pieces. Take, for instance, his great *Rondo a Capriccio*, Op. 129. Across the manuscript of this piece Beethoven wrote: 'Fury over the loss of a single penny.' While listening to this music, one can almost see the Master rummaging through his papers and searching under his table and chair for the lost penny. 'It is truly a 'fun' piece.'"

"I think that's a great idea, Uncle John, calling it a 'fun' piece. Bach always looks so dignified in his pictures, but I suppose he, too, wrote 'fun' pieces?"

"He certainly did, Bob, as you must agree if you think of all the lively dances Bach has left us. Who can hear the *Gigue* from Bach's 'Fifth French Suite' and not have his feet tap the floor in time to its rollicking rhythm? This piece is positively a 'dooom-chasser!'"

"Just consider, Bob, how much sparkling fun is waiting for us behind such general titles as *Allegro*, *Presto*, *Vivace*. This would include movements from many sonatas and symphonies.

"Becaratti has given us many 'fun' pieces. So has Handel, in such numbers as the *Hornpipe* from his suite called 'The Water Music'. But it is to genial 'Papa' Haydn that we are indebted for the greatest amount of fun in music. We have only to think

of the lively movements of his sonata and symphonies to realize that."

"I like Haydn's music, Uncle John. Especially his 'Toy Symphony', his 'Clock Symphony', which always reminds me of a clock store, and the 'Surprise Symphony.'"

"In the 'Surprise Symphony,' Bob, you will recall that during the slow movement there is a sudden crash in the music. This is Haydn's 'surprise,' to wake up those who may be dozing instead of listening to the music! Such was Haydn's sense of humor!"

"When I was a young man, Bob, I attended the piano class of a well-known teacher. I recall one session in particular. A girl played the Schumann *Papillons* for us. She played well, with good tone, good rhythm, yet, somehow, the Schumann pieces did not 'click.' Our teacher asked me what was wrong with the girl's interpretation of the music. 'Why,' I said, 'I think she plays them too seriously.' That is just it," our teacher said. Then he turned to the girl at the piano. You must have more fun while playing those charm-

"Will you sing me a song?"

Said the cock to the hen.

"For I've not heard you sing  
Since I do not know when."



"I would sing you a song,  
Mr. Cock, if I could,

ing pieces. Bring out the carnival spirit of the music.' That advice could be given to a great many students, Bob, who seem to think that because a piece was written by a great composer, it must be played seriously. If the music suggests fun, then by all means make others share it while you play. That is what the composer would want."

"I guess there must be a great many modern 'fun' pieces," Bobby suggested. "Would you call *Humoresques* 'fun' pieces, Uncle John?"

"Some of them are, Bobby. But those of Rachmaninoff, Dvořák, Grieg

and Tchaikovsky are tinged with melancholy, as though the composers were reminding us that life is not all fun! However, a great many of our modern composers have given us many genuine 'fun' pieces. There are Debussy's *Minstrels*, and his *General Lavigne*, Eccentricity, a musical portrait of a well-known clown of Debussy's time; St. Saëns' *Carnaval of Animals*; the popular symphonic piece 'The Sorcerer's Apprentice' by Dukas, which describes the havoc wrought by the apprentice who tries to work magic during his master's (Continued on next page)

## Junior Club Outline No. 41

Dvořák

a. Anton Dvořák (pronounced Dvor-shack) is well known to all music students through his symphony, called "From the New World." When and in what country was he born?

b. Did he ever live in America?

c. Can you sing, hum or whistle the melody of the whole (Largo) movement of this symphony?

d. When did he die?

### Terms

e. What is meant by "Chamber Music?"

f. Give a term meaning "dying away."

### Keyboard Harmony

g. Play the melody given herewith on the piano and include the triads or chords indicated. No inversions are required.

### Program

Try to listen to recordings of the "New World Symphony." Since many musicians own a set of these record-

### Barn Yard Music

But you know that my voice  
Sounds like sawing on wood."

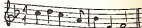
"Will you sing me a song?"  
Asked the duck, feeling gay,  
"For I've not heard you sing  
Since many a day."



"I would sing you a song,"  
She replied with a quack,  
"But you know that a voice  
Is the one thing I lack!"

"Will you sing me a song,  
Madame Goose, very soon?

ings they should not be hard to find. Some of your friends would no doubt let you borrow them.



The *Largo* movement is available in simple piano arrangement. Your program may also include the well known *Humoresque*, and the *Slavonic Dance No. 10* in four hand arrangement. Use other Dvořák numbers if you have any.

### Musical Materials

Musical instruments, at various times in the history of mankind, have been made of many materials including bone, wood, shells, gourds, horn, reeds, gut, skins of animals, bronze, glass, wire, silver, bamboo; and they have been played by blowing, plucking, striking, shaking, bowing.

Some have been very plain and simple; others have been elaborately decorated, inlaid, carved, jeweled, painted or engraved.

Mankind has always made instruments to produce music.

For I've not heard you sing  
Since many a moon."



"I would sing you a song,"  
Replied Madame Goose,  
"But you know I've no voice.  
So, what is the use?"





SIX MELODIOUS OCTAVE STUDIES, *For the Piano*, by Olevie A. Lindquist—Teachers and pupils will welcome this forthcoming addition to the famous *Mastery Series*. During his many years as professor of piano at the Oberlin Conservatory of Music, Oberlin, Ohio, Mr. Lindquist had ample opportunity to learn the needs of piano students, and in this book has done laudable work in supplying "musical" octave studies which not only will please the pupil but also prepare him for more advanced technical works.

The author presents the various types of octaves, and provides suggestions for the correct practice of each exercise. Technical points receiving consideration are chromatic octaves for both hands, interlocking octave passages, tremolo octaves, repeated octaves in sixteenth notes, right hand melody octaves, and forte octave passages with both hands.

By ordering now a single copy may be obtained when this book is issued at the special Advance of Publication cash price, 25 cents, postpaid.

**MOTHER NATURE WINS, An Operetta in Two Acts for Children, Libretto by Mae Ganton Shokunji, Music by Annabel S. Wallace.**—In *MOTHER NATURE WINS* directors will readily find the answer to their search for a fascinating children's two-part operetta. The dialogue is clever; the lyrics are entertaining; and the songs are on the proper achievement level for children from five to thirteen. It is flexible as to the time of performance. Few the number of participants. Complete directions for costuming and staging are given.

The story tells of the struggle of King Winter for permanent rule of the earth. Mother Nature changes King Winter into the Prince of Spring, who blesses the earth with a glorious springtime when Love comes to him. Children from kindergarten through eighth grade can fill the requirements of the cast. There are six main characters, five of whom must be capable of singing easy solos. A Chorus of Trees and a group of dancers round out the cast.

*MOTHER NATURE WINS* will please director, cast, and audience alike. To benefit by the Advance of Publication offer, send 30 cents now. The operetta will be forwarded, postpaid, when published.

**TWELVE FAMOUS SONGS UNBUNDLED FOR PIANO.**—This collection abundantly will win the success warranted by its outstanding content. It has been designed for the piano, and with occasional light piano versions of twelve popular songs in the catalog of The John Church Co., an affiliate of the Theodore Presser Co. The arrangements for third and fourth grade pianists, have been made to emphasize the melodic and harmonic qualities of the original songs. Some are by the composers themselves, while others represent the recreative abilities of such well-known musicians as Bruce Cortison, Henry Levine, and William M. Feldon. Among the contents will be: *De Koven's Recessional*; *McFadden's Cradle Song*; *Nevin's Mighty Leaf a Rose*; *The Green Cathedral*; *Pratt's Love Life*; *Manana-Sue*; *My Heart is a House* by Steinel; *Spross' Will-o'-the-Wisp*; and *In Maytime*, by Oley Speaks. A full copy of the book may be reserved now at the special Advance of Publication cash price of 60 cents, postpaid.

**SINGING CHILDREN OF THE CHURCH, Sacred Chorus for Unison and Two-Part Junior Choirs, by Rob Roy Perry—This well known *Voice People's Canon Book* (S.A.B.), by Rob Roy Perry has become such an established success with choir directors and singers that it has been deemed advisable to publish a similar book for unison and two-part junior choirs by the same composer and arranger. With contents suitable for use throughout the year, this collection will be known as *SINGING CHILDREN OF THE CHURCH*.**

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In advance of its appearance from the press, a single copy of *SINGING CHILDREN OF THE CHURCH* may be reserved at the special cash price of 25 cents, postpaid.

**PIER GYNT**, by Edward Grieg, *A Story with Music for Piano, Arranged by Ada Richter*.—To those acquainted with Ada Richter's presentation of *Teichowacker's New-Season Songs* and other *Brownies With Music*, no description of this new book is necessary. For those not familiar with them, it will suffice to say that this is a condensed version of Ibsen's drama, for which Grieg wrote the music. It is offered in story form for young folks, for throughout are excerpts of Grieg's familiar melodies brought within the playmaker's capabilities of third grade piano pupils. In advance of publication a single copy of this book may be ordered at the special introductory cash price, 39 cents, postpaid.

**ADVANCE OF PUBLICATION OFFER WITHDRAWN**—Because of the wide acceptance by teachers of the first two parts of Ada Richter's piano course for young students, the demand for first-of-the-press copies, this month has been exceptionally heavy. Teachers will be glad to know that copies now are ready for delivery to the advance subscribers. As is the case with the special price, the book will be withdrawn and copies may be obtained from your local dealer or from the publisher.

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## Opportunities for the Saxophonist

Q. I am sixteen years old and am definitely  
determined to follow a musical career. I play  
solo saxophone and understand that it is not  
included in the regular symphony orchestra  
instrumentation. What are the opportunities  
in the field of radio or as a soloist? I use a digni-  
tissimo. It is suggested by conductor that  
I received a rating of highly superior  
at our state contest—P. S., Kansas.

A. The opportunities for a career as a  
saxophonist are brightest in the field of  
dance bands and radio. In the latter  
in any case you must be thoroughly  
trained and prepared to meet the com-  
petition for you are certain to encounter.  
Why don't you seek the advice of some  
well-known saxophonist as to your qualifi-  
cations as a performer? The virtuoso, if  
properly employed, is a definite asset to  
your tone.

# Helpful Hints for a Better Band

(Continued from Page 438)

we were accomplishing. The completed  
composition, they felt, was truly their  
song.

A band conductor can do wonders with  
his limited material, but he must depend  
on his resources and the resources of the  
other members of his group to develop  
potentials into realities. It is hoped  
that the methods and hints which have  
been so successful in my work will enable  
another band instructor to share, at  
least a portion, of that success with  
his own band.

# The Place of Music in Military Hospitals

(Continued from Page 465)

As soon as possible, the patients should be  
encouraged to sing familiar songs, for  
here, as in no other situation, patient  
participation is of the greatest value. It  
is imperative that the neuropsychiatrist  
be consulted always before carrying out  
any program.

There is a third phase of music in  
military hospitals: patient participation  
and teaching. It is obvious that those  
boys who were musicians before entering  
the service, and even those who had  
studied it indifferently may want to take  
it up again just as they would renew old  
friendships. There is no problem with  
such patients. But with those boys  
who for the first time in their lives may  
want to learn to "play a little," or, as  
they so frequently put it, "want to learn  
to play two or three notes." Since the  
Army cannot provide enough instruction  
such of the teaching will be done by the  
American Red Cross, the Gray Ladies,  
and individuals who are anxious to devote  
time and effort to it. Therefore it is  
strongly urged that such individuals con-  
sult with teachers who specialize in short  
practical courses, and even with the  
"Twelve Easy Lessons" type of instructor.  
If this is not practical, the student should  
purchase and study some of the latest books  
on this method.

Most of these young patients do not  
intend to become musicians. They want  
to learn to play a few modern tunes,  
that they like on some instrument. A  
little book called, "See Dovers and Play,"  
which was developed by the Army Air  
Forces is ideal for this purpose. However,  
the boys learn much faster if a teacher is  
available.

In addition to the piano and other  
well known instruments, there are many  
small instruments such as the ocarina,  
syrinx, harmonica, and concertina which  
are easy to learn, and which are ideal for  
group participation. Any qualified teacher  
of the standard instruments can quickly  
learn to play and teach these little in-  
struments. The teacher should foster and  
encourage such interest and should or-  
ganize small orchestras or ensembles  
made up of these novelties. As before, it  
is strongly urged that teachers utilize

modern instruction books such as are  
provided by the Army.

The field for an instructor with a bit  
of patience and a pleasing personality is  
almost unlimited for teaching these pa-  
tients. And while music is not therapy,  
it can do much good for the thousands  
of our sick and wounded boys. In addi-  
tion, it will surely bring about a greater  
appreciation of the part that music plays  
in our American way of living.

# Adult Beginners Want To Learn

(Continued from Page 466)

add anything, she said "I would say  
more about the daily routine of show  
practice. This has not been easy for me,  
but I knew it had to be done if I was to  
"any place." These adult beginners have  
come from every state in the Union, and  
from almost every country on the globe:  
Canada, the West Indies, East India,  
France, Italy, Russia, Hawaii, Korea,  
China and others. The average age is  
over twenty to thirty. Many have been  
older—a few past sixty. The talent or  
ability and work accomplished have not  
differed with nationality or age. I am  
convinced no rational human being is  
without some gift for musical expression.  
A few men and their way into these  
classes, and have been among the most  
interesting and interested adult  
beginners. One Lieutenant, now with his  
ship on the plane base, writes that his year  
than any study he had ever done and  
he hopes to come back to it. A Colonel  
learned to play the bagpipes, with the  
help of his piano teacher, and was ap-  
pointed an "instructor" who promised "the  
by a person of average intelligence." He  
added "Try."

For the past three years the Y. W. C. A.  
has sent the piano pupils to my studio.  
The U. S. O. C. building was taken over by  
individual teaching, and extra time I can  
now give to every pupil is an advantage  
strictly to their benefit. My interest is  
strictly to their benefit.

My indebtedness to Tobias Matthay for  
the principles included in this article,  
delivered here by expression. Also my in-  
debtedness for his teachings and writ-  
ings, which have made my work with  
adult beginners much easier and more  
interesting to me and to my students.  
I quote some of his sayings: "If it  
is well on the way to artistic perfor-  
mance," "Musical progress is not a  
struggle, it is a joy." "The three funda-  
mental principles of technique—In-  
strumental, Interpretative and the Tech-  
nic of Teaching." "The highest happi-  
ness is in the knowledge that you are  
being of use to others." At my les-  
son with I Tobias Matthay in London  
his principles. He said, "Certainly, do  
everything you can to help." "The  
help" we give the youthful be-  
ginners, but "bring greater musical re-  
sults, and "help" with adult  
interest to their lives.

# Band Questions Answered

by William D. Revelli

## Information on Cutting Oboe Reeds

Q. Will you kindly favor this library with  
the names of some cutting and providing infor-  
mation on the subject of making and cutting oboe  
reeds?—D. E. H., Connecticut

A. I suggest that you obtain the follow-  
ing books: (1) "The Study of the Oboe,"  
by William D. Fitch; (2) "How to Make  
Wood-Wind Reeds," by Joseph Artley. I am  
certain you will find both of these books  
very helpful. They may be procured  
through the publishers of THE ETUDE.

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